



許す武道

合気道

Aikido

Yurusu Budo

入身一足の理合
The Irimi-Issoku Principle

西尾
昭二

Shoji Nishio

Translated by Derek Steel

許す武道 - 合気道

Aikido - Yurusu Budo

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by Shoji Nishio

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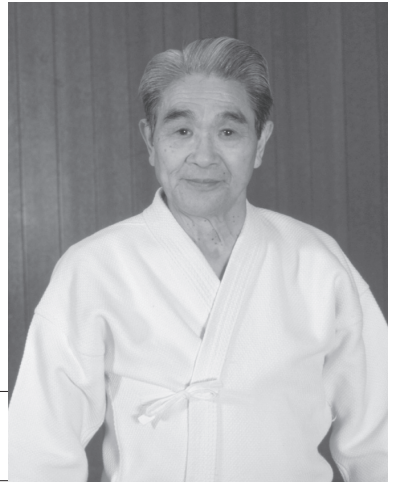
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西尾昭二

Shoji Nishio

これまでいろいろな方から「本を出しませんか」と言われておりました。だが私は一修行者であり、人様に手本を示すような立ち場でもなく、また武道の技術に対する考え方からしても、私ごとき者がやるべき事ではないとお断りしてまいりました。

それが、私が合気道修行の初めから尊敬していた山口清吾先生が亡くなられ、さらに、開祖の合気道をもっとも正しく伝えてこられた斉藤守弘先生もこの世を去り、私のような歳になると、これからの合気道はどうなっていくのかと思うようになりました。

最近の合気道界を見ますと、合気道は武道でありながら、「武道の根元は武術にある」ということを忘れたのか知らないのか、その技法の中に武道性をまったく見ることができず、「合気道は剣だ、また投げ抑えは当てだ」と言うだけで、その説明もなく、なかには当てや武器技は必要ないと言う者さえ出てきている状態で、今やまさに合気道は老人婦女子の健康法となりさがってきております。

このような時に、プラニン合気ニュース編集長から再度出版のお話があり、私なりの修行の表現でよかったらということで、今回出版の運びとなりました。

私は「武道の価値は他武道との比較において決まるものである。小器用に合気道の一教、二教ができて他に通じなくては駄目だ」と、私のところに来る人には言っております。「柔道も剣道も空手も、みなそれぞれ研鑽を重ねております。我々はそれを手本にして、それ以上の研鑽をしなければならない。武道の技に悠久不変の技はない。他が変われば当然、それに対応して変わっていくものである。変わらないのは開祖の示された合気道の心である」と言っております。

そこで、開祖の言葉の一つでも再現することを私の修行目標にしたいと、開祖の稽古中の「この手に剣を持てば剣に、杖を持てば杖に、あらゆる再現ができる」（無論表面的な剣とか杖ではなく、もっと万般にわ

たつてのことなのですが)、との言葉を日常の稽古の中の技で表現してみようと、また、開祖の「勝負は触れ合う前に終わっているのだ」との言葉も日常稽古の中で確認してみたいと、私なりに研究してきました。

結果、まだ不完全ではありますが、日常の徒手稽古を剣杖でなんとか表現できるようになってきました。

私は合気道入門の前は柔道、空手をかじっていました。合気道入門して「合気道は剣だ」と言われて剣の勉強をすることになり、合気道のあり方は剣をやらないとわからないのではないかと思うようになりました。

剣の歴史は血の歴史と言っても過言ではありません。剣のほとんどは人殺しの道具として使われてきました。しかし、開祖は合気道の剣は禊であると言われました。私はこの言葉のように、かつては凶器であった剣を、日本刀本来の姿である、世の中を正し、人の生きる道を切り開き、己を正す利器として再生していくのが、合気道の剣であると思います。

今、私の合気で使う剣も杖も、ほとんど相手の剣に触れることなく一瞬前で相手を制し、斬ることなく共存の方向に進むという形で行なっています。合気道は許す武道であり、開祖の「合気道は万有愛護生成化育の道である」の再現と思っております。

開祖が昇天されて34年、開祖は「ぢいはこちらまでやった。あとはみんながやることじゃ」とも言われています。そのお言葉からも現状維持だけでは許されないと思います。

私は武道はビデオや本を見てわかるものではない、本当に触れて初めてわかるものであると思っています。よって今回の本は、表現は今までのどの本よりもむずかしくなるとは思います。今後若い人達に少しでも武道に対する正しい姿を示し、このような形にもなるのだという、稽古に対するヒントになればと思い、プラニン編集長の言葉に甘え、出版させていただくことになった次第です。

盛平翁と 合気会本部道場前にて
昭和 43 年

Shoji Nishio with Founder Morihei
Ueshiba outside Aikikai Hombu
Dojo in February 1969



Foreword

A number of people have suggested over the years that I publish a book. So far I have always refrained from doing so for several reasons. First, I have always considered myself simply another follower on the path, in a position neither to serve as a model for others nor to assert my views on budo technique.

However, having grown older, and having already mourned the passing of such teachers as Seigo Yamaguchi, who held my highest respect from the very beginning of my aikido career, and Morihiro Saito, who worked so tirelessly to transmit the Founder's aikido in its purest possible form, I began to consider what will happen to aikido from this point on.

Aikido is a “budo,” a “martial way,” and therefore inextricably rooted in “bujutsu” or “martial technique.” Yet when I look at the aikido world today, I see very little “budo-ness” being expressed in technique, and I wonder if people haven't begun to forget these important roots. While people often say things like, “Aikido is sword technique...” and “throws and pins are actually strikes....,” there is rarely any explanation of such ideas. There are even some who claim that aikido has no need for things like striking and weapons techniques. In many settings these days, aikido is becoming little more than a kind of health exercise pursued by the elderly and women and children.

It was in light of these considerations that Aiki News Editor Stanley Pranin once again approached me to publish a book, and I finally agreed with the caveat that I would simply be expressing my own thoughts on training.

I often tell people who come to train with me my view that the value of a budo is determined through comparison with other budo; even if you've superficially mastered techniques like ikkyo and nikyo, these are pointless unless you can make them work in the context of other budo. Judo, kendo and karate all have their own stong points and we must study these too. Budo techniques are not permanent and



unchanging; if other things change, then naturally budo change in response. What does not change, of course, is the spirit of aikido as it was taught to us by the Founder.

As the goal of my training I have always strived to realize even one of the Founder's teachings. He taught, for example, about a certain universality inherent in aikido: "With a sword this technique becomes a sword technique; with a jo it becomes a jo technique; it can become all things." He also said, "The conflict is finished even before first contact is made." Such teachings are the kinds of things I have strived to study in the course of my daily training.

The result, while still imperfect and incomplete, is that I am now able to express my everyday empty-handed aikido training using the sword (ken) and staff (jo).

Before starting aikido I had dabbled in both karate and judo. When I later heard it said that "aikido is the sword," I took up studying swordsmanship as well. My subsequent practice has confirmed that idea, to the extent that I now doubt it is possible to understand aikido fully without some understanding of swordsmanship.

The sword in Japan has an undeniably bloody history. The sword of aikido, however, steps back from that use of the Japanese sword as an implement of death and attempts instead to restore it to its true, original nature: namely, as an ideal tool for rectifying that which is wrong in the world, for cutting a path by which humanity can live, and for perfecting the self.

Nowadays, I strive to use my aiki sword and jo to control my opponent from the moment just before contact would have been made between our weapons, attempting from there to embody forms in which cutting is superseded by mutual coexistence. In this sense, I consider aikido a morally principled "Yurusu Budo," that is, a "budo of acceptance," and a manifestation of what the Founder meant

when he said that “aikido is a path of loving and protecting, generating and forming, and bearing and cultivating everything in the universe.”

Before the Founder passed away thirty-four years ago he told us, “This old man has brought [aikido] this far; all of you must take it from here.” In light of these words, I think it is insufficient—unforgivable, in fact—for us to simply maintain the status quo.

I don’t think budo is something that can really be understood by reading books or watching videos; true comprehension can only come through actual experience. Accordingly, putting it all into words here will undoubtedly make for difficult reading. Nonetheless, I offer this publication in hopes that subsequent generations of aikidoists may find it of some small use, both as a genuine view of budo and as a pointer toward some of the worthwhile forms that aikido training might take.

中央開祖植芝盛平、その左西尾昭二師範
昭和 43 年

Nishio Sensei and students flank the
Founder at Aikikai Hombu Dojo.
February 1969



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【I】

総論

I

Overview

【理念 —— 許す武道】

「認める」

合気道は相手を「倒しておしまい」ではなく、対する相手とどうしたら一体になれるかという共存の道を見つけていく稽古です。ですから技が極まった段階で相手と自分が一体化されるようになっています。

かつて日本の武道は「奪い取る」、最終的には命を奪い取る、つまり対する相手を認めない、許さない、斬ってしまうというものでした。

しかし本来の合気道は認め合いから始まるのです。認め合い、許し合い、与え合う……これが合気道です。一瞬の早さを競って相手を倒し、それでおわりとなる武道とは違います。

合気道の技は一つの技で4回5回といつでも相手を倒せるようになっています。それを止めながら次の段階にはいり、最後に相手に「どうでしょう」という形を表現して相手に分からせてあげる、これが許す武道—合気道の理念です。

合気道ではこの認め合い、許す、与えるという生き方を技の中できちんと再現できるようになっています。またそうでなければ開祖植芝盛平翁先生の心が決して生きてこないと思います。

「与える」

合気道の稽古での手取り、これは一般の武道の稽古にはありません。なぜなら格闘技では「手を持つ」ということ自体考えられないからです。合気道は「取られた」のではなく「与えた」のです。この段階ですでに勝負はついている、こういう発想です。取ってこいと手を取らせてやるのではなく、「どうぞ」なのです。与え導くというのが合気道です。その「どうぞ」という気持ち、この心が合気道の技の中に全部生きてこなくてはなりません。

与えた以上は最後まで、植芝先生が言われたように“導き”なのです、最後まで引き出してやる、取り合った手は最後まで結び合っていく、一体方向を求めていくのが合気道なのです。決して対立ではありません。

「構えない」

“構え”とは争いを構築する元です。ですから合気道には構えがありません。

植芝先生はひょうひょうと立っていました。足の位置はまっすぐ、正面も横面も手はまっすぐです。この体勢が正しく相手を認めるということ、常に相手に正対しているということです。構えないから自然です。日常生活の中でもそのように自然なのです。もちろん武道ですから心の構えは必要です。しかしそれを表面に出すことはありません。合気道は剣、杖も自然のままで構えがありません。剣の場合は剣を持ってそのまま、杖の場合も杖を持ってそのまま、構えが一切ないのが合気道です。触れ合った時にはすでに入っているのです。

Yurusu Budo - Budo of Acceptance

Acknowledgement

Aikido is not simply the cultivation of skills for defeating opponents; rather, it is training in how to become one with those opposing you and, in that unity, find paths of mutual coexistence. Therefore, as your technique takes effect, you should already be in a state of oneness with your opponent.

In the past, Japanese budo followed a creed of “taking,” ultimately including taking the lives of others. This creed did not acknowledge, affirm, allow, or forgive the “other,” that is, the opponent, and thus allowed that he be cut down.

Aikido, in contrast, has always been based on mutual acknowledgement. Mutual acknowledgement, mutual allowance, and mutual giving are at the heart of aikido, and this approach is quite different from that which advocates simply downing the opponent in an instant and finishing him off.

Any aikido technique offers you at least four or five opportunities to down your opponent. The ideal of aikido, however, is to avoid each of these opportunities, moving on to the next stages and ultimately to a form that “asks” your opponent, “How about this? Is this what we want?”, and brings him to a new understanding of the situation. In this sense, aikido offers an ideal that we can call a “yurusu budo” or “budo of acceptance.”

Aikido is designed to allow this way of living—valuing mutual acknowledgement, acceptance, forgiveness, and giving to be recreated clearly in the context of each technique. Without these, the spirit of Founder Morihei Ueshiba can never come alive.

Giving

While we often practice against wrist-grabs and the like in our aikido training, in fact such “attacks” are usually not found in budo training. In fact, the very idea of attempting to grab your opponent’s wrist would be more or less unthinkable in actual combat. What such “attacks” represent in aikido, however, is not an “I have been grabbed” scenario, but rather an “I offer” scenario. The idea is that by this stage the outcome of the conflict is already determined. You’re not offering your wrist for the opponent to come and take it; rather, you’re offering an invitation akin to saying “Please...” This kind of offering and leading—of saying “Please, go ahead...”—is at the heart of aikido and must come alive in all of the aikido tech-



niques you practice.

After this initial offering, all that follows is what Ueshiba Sensei called “leading” (*michibiki*), that is to say, drawing out and maintaining the connection between your two hands throughout the technique, finding a single direction for both of you to go. This—and never “opposition”—is aikido.

Taking No Stance

“Taking a stance” becomes a foundation upon which conflict can be built. Consequently, aikido has no stances as such. Ueshiba Sensei himself always stood naturally and easily, his feet straight and his hands straight, regardless of whether the technique was *shomen* or *yokomen*. Such a posture is correct and acknowledges your opponent, and allows you to face him directly. This lack of stance is a very natural way to stand, no different than the way you stand in other aspects of everyday life. Of course, since you are doing budo you must take a “mental” stance, but you don’t show this on the surface. When practicing aikido with a sword or staff, too, your posture is natural and without a stance; you simply hold your weapon as it is, taking no stance at all. At the moment of contact you have already entered.



【基本的技術 入身一足】

Basic Technique - Irimi-Issoku (One-Step Enterin)

許す武道—合気道の理念を体現していくには、三つの重要な要素があります。それは、入身、当て、禊の剣の技術です。この三要素の十分な理解と体得なしに、武道としての合気道を表現することは不可能であると私は考えます。そしてこの三要素は、どれ一つとして欠かすことができない、不即不離の関係にあると言えます。

入身は半歩です。触れ合う前に勝負が決まっているという理合は、この半歩にあるのです。その触れ合い一瞬の中に、一度は当てるという形をとり、合わせて相手の攻撃を一切受けない位置に立つ、その“つくり”に入るための要素が呼吸です。そしてそれはすべて“当て”の呼吸であるわけです。そういったつくり、当てを体術だけで体現するのはむずかしく、剣と杖を使って、剣であればここで斬る、杖であればここで打つというように、流れを身体に覚え込ませていくのです。この入身、当て、禊の剣の三要素についてそれぞれ詳しく解説いたします。

Embodying aikido as a budo of acceptance involves three important elements: entering (irimi), striking (ate), and the purifying sword (misogi no ken). I don't believe it is possible to express aikido as a budo without having sufficiently understood and mastered these three elements. These elements are all essential and interrelated in a perfectly natural way.

Irimi is a “half-step.” The principle of determining the outcome of a conflict even before the first contact is in this half-step. In that instant of contact, you must put yourself in a position to strike, but also in such a position that you never receive the opponent's attack at all. Creating this kind of set-up (tsukuri) is a matter of kokyu [literally “breath,” but also pertaining to rhythm and timing], and in particular, the use of a striking rhythm. Such set-up and striking can be difficult to embody in empty-handed technique, so it is helpful to explore the possibilities using the sword and staff instead. Integrating such weapons into our training helps to clarify things, because the more definitive ramifications of cuts with the sword and strikes with the staff are easier to see and make it easier to inculcate the body with the proper flow. In the following sections I will explain these three elements—irimi, ate, and misogi no ken—in more detail.

入身について

武道における入身は相手の死角にどう入るかで
す。死角とは、こちらは的確に相手をとらえること
ができ、相手はこちらに一切触れることができない
位置のことを言います。

相手に分からないように自然にスッと入身になっ
ていなければ、合気道の技は生まれてきません。対
した時に自然のうちにすでに入身になっているとい
うことです。

合気道の基本姿勢は相手の中心に向かっていま
す。つまり相手に正対しています。足の角度は 30
度くらいで相手に対してスッと角度が変わればい
い(右頁図参照)。そうすると相手の射程距離からはず
れて攻撃は受けない。これが大事なのです。

正しい入身を行なうには、まず武道としての正し
い立ち方を身につけていなければなりません。この
立ち方に対する十分な認識がなければ武道とは言え
ません。

合気道の基本姿勢である立ち方は、**写真A**のように

相手に正対しています。これはつまり相手を認める形
です。相手を認めないと**写真B**のように、相手を見
ない形となり、これでは衝突が起きてしまいます。

具体的に技で説明しますと、例えば横面打ち入身
(18 頁写真参照) では、たいていの場合、相手の攻
撃を受けて返すという形をとります。これでは足の
位置が外に開き、相手を正面でとらえられません。
これは逆に、相手の拳が入る位置となります。

そうではなく、相手に対し正対に入る、つまり相
手を認める形で入ると、相手の拳は届かなくなるの
です。

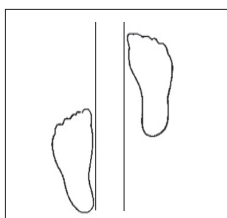
ところで、正面打ちと横面打ちの足の違いですが、
正面は相半身です。横面打ちの体勢は逆半身です。
正面の場合の入身と横面の入身を理解しておく必要
があります(正面と横面の差については 19 頁参照)。

正面入身も横面入身も正しい足の位置を行なえ
ば、写真(18 頁)のように、いつでも相手をとら
えることができます。これが正しい入身です。



常に相手に正対する位置をとる。
つまり相手を認める位置。

This foot position lets you face your opponent
directly and acknowledge him.



左右の足がやや内股が
平行になるように

Your feet should be
turned in slightly or
parallel.



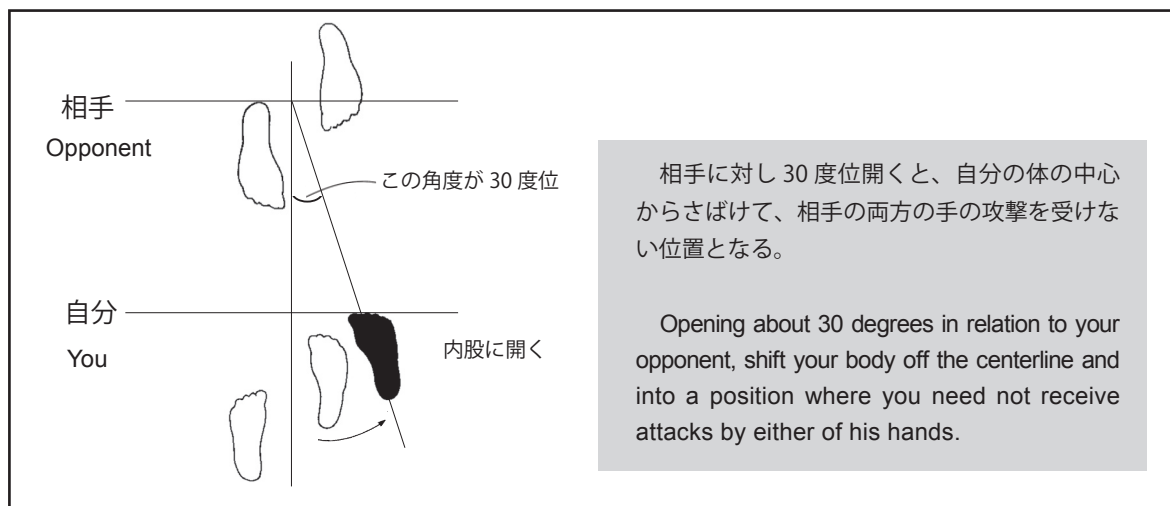
この足の位置は、相手を見ない形。
これだと相手と衝突がおこる。

This foot position ignores the opponent and will
result in a collision with him.



つま先が開くようではダメ。
Do not stand with your toes facing outward
like this.

Irimi



Irimi in budo has to do with finding how to enter into your opponent's dead angle. By "dead angle" I mean that position from which you can effectively reach and control your opponent, but from which he is entirely unable to touch you. Aikido technique only comes into being when you are able to enter this position so naturally and smoothly that your opponent does not even realize what you've done. Irimi means already having moved into this position as the conflict takes form.

The basic posture used in aikido is to stand facing your opponent directly, in other words, facing his center. Your feet should be spaced apart just enough to form about a 30-degree arc so that you can move to where you need to be simply by shifting that angle (see diagram above). This allows you to move outside of your opponent's range where you can avoid his attacks. This is very important. Entering (irimi) correctly means first teaching your body how to stand correctly from a budo perspective. If you're not aware of how you're standing, and if you're not standing as you need to be, then you're not doing budo.

Aikido's basic posture is to face directly toward your opponent, as shown in photo A, a position

that allows you to acknowledge him. In contrast, the stance shown in photo B ignores your opponent and will result in collision.

To explain this more concretely with reference to a particular technique, let us consider yokomenuchi iriminage (photos on page 18). People often do this technique by receiving the opponent's strike and then reversing it. They open their foot to the outside, shifting away from engaging the opponent directly from the front and leaving themselves in range of the opponent's next punch.

The correct way is to shift into a position that keeps you facing your opponent directly, that is to say, a position that lets you acknowledge him while staying out of range of his next fist.

One of the differences between shomenuchi and yokomenuchi, in terms of footwork, is that shomenuchi uses aihanmi—a stance where both have same foot forward, whereas for yokomenuchi the feet are in gyakuhanmi—a stance where both have the opposite foot forward. You need to understand how irimi works in these two different situations (see page 19). Using the correct footwork for shomen irimi and yokomen irimi will keep you in position to control your opponent as necessary. This is correct irimi.

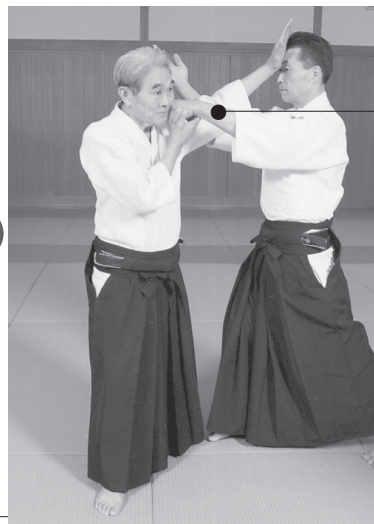
相手と正対する ——— 横面入身を例に

Facing your opponent correctly ——— Using yokomen irimi as an example



たいていの場合、このように相手の攻撃を受けたり払ったりして反撃をする。

Often people try to block or sweep away the attack.



これだと（足の位置）、右足が外を向いており、相手を正面でとらえることができず、相手の左拳が届いてしまう。

However, turning the right foot to the outside in this way prevents you from engaging your opponent directly and puts you in range of his left fist.



入身で入った時点で、相手を正しく認める位置、すなわち常に相手に正対する位置をとると、相手の拳が届かない。足の位置は前頁図参照。

With correct irimi, you are in a position to acknowledge your opponent, that is, facing him directly but out of range of his punch. A diagram of this footwork is on page 17.

横面と正面の立ち方

Posture for Yokomen and Shomen

横面（逆半身から）

Yokomen (from gyakuhanmi)



後ろ足が前に出る



相手と正対する

Move your rear foot forward to face your opponent straight on.

横面と正面の差は、足の位置にある。横面の場合は後ろの足を横に、正面の場合は足を前から横に置く。入る手も足の位置もまっすぐにする。合気道の心の表現で言うと、この体勢が正しく相手を認めることになる。つまり常に相手に正対している。足を開いた状態だと相手を無視している形となり、争いが起こる。またこの状態では、突きや蹴りをくり出すことはできない。

The difference between yokomen and shomen has to do with foot position. For yokomen, you move your rear foot to the side, whereas for shomen, you move your foot from the front to the side. Your entering hands are both straight as is the positioning of your feet. Expressing this in terms of the aikido spirit, this posture allows you to correctly acknowledge your opponent. You are always facing him directly. In contrast, if you allow your feet to open outwards, your position ignores the opponent, leading to a clash and conflict. When you are positioned correctly, the opponent cannot deliver effective punches or kicks.



正面（相半身から）

Shomen (from aihanmi)



前足が後ろへ



相手と正対する

Move your front foot back to face your opponent straight on. opponent.

正面も横面も常に相手をとらえた位置
Whether in shomen and yokomen, you are always in a position to control your opponent.

剣と杖であらわす入身のさばき

逆半身で入身に入る時の剣、杖の動き

合気道の徒手の稽古は、剣・杖を学ぶと、その奥の深さを学ぶことができます。徒手で手を出す時、剣と杖の要素がこの手の内に入っているのです。剣を持つと、大先生が「触れ合った時はおしまいじゃ、手を持たせたらおしまいじゃ」と言われたことがよく分かります。この段階で相手を斬ろうと思えば斬れるし、突こうと思えば突ける。このようにいつでも相手を倒せるようになっているのが合気道です。

杖でも同じ手法で使えます。杖は木ですから突く打つになり、向う脛、膝を打つという違いはありますが、基本は剣と同じであり、相手が来るところを杖を回すように入ります。このように徒手の「どうぞ」という形の、手に剣を持たせれば剣の形に、杖であれば回して入る形になる。これは徒手だけやっているとは分からないことです。これは合気道独特のものです。

徒手



この「どうぞ」と手を出す形の中に剣と杖の捌きが入っている。

The body movement for the ken and jo are contained in the gesture of offering your hand.

剣の動き

Irimi body-shifting using a sword



Irimi body-shifting using the sword and staff

Sword and staff movement when entering from gyakuhanmi

Irimi body-shifting using a staff

杖の動き



Learning the sword and staff is a great help in understanding the deeper aspects of empty-handed training. The way you extend your hand, for example, in fact contains the same hand movements you would use to control your sword or jo. Holding a sword, you can very well understand O-Sensei's words, "At the moment of contact, the technique is already complete; at the moment your hand is grabbed, the technique is already complete." Once you are at this stage, you can cut or thrust your opponent at will. Being in a position to down your opponent at any time in this way is aikido.

You can use the jo similarly. Being simply a piece of wood, the jo can only thrust and strike instead of cut, but aside from certain additional targets such as the shins and knees, its basic use is similar to the sword in the circular way you move it while entering. In these ways, the empty-handed gesture of invitation translates into a sword movement if you have a sword, or this circular entering movement if you have a staff. This sort of correspondence, though very characteristic of aikido, can be difficult to understand through empty-handed practice alone.

当ての知識

当てがない体術というのは危険です。ある柔術家が、明治の初めに弟子と二人で30人くらいの相手と浅草でケンカをしたのですが、はじめの一人と最後の一人を投げで制した以外は全部当てだったと言います。つまり一人ずつ投げていたのでは刺されたら終わりということです。このように体術の中に当てがなかったら武道として成り立ちません。そしてこのような当ての技は、剣の捌きの中から関連して使えるようになっていきます。ですから、どうしても剣と杖が必要になってくるのです。剣を持って初めて大先生が言われた「合気道の剣は斬るんじゃないんだ、禊の行だ」、つまり、剣はお互いのけがれを取り去るために使い、人を斬るためじゃないというお考えが証明できるわけです。

この当てには肘、手の使い方など、当てだけで10種類以上あります。

手の場合、正拳、貫手、手刀、背刀、^{はいとう}裏手、掌底、一本貫手（中立て）、二本貫手、一本拳、平拳、裏拳などがあります。エンピも5種類くらいはあります。また当身は2～3種類の連鎖があります。

当てと一言で言ってもどういう時にどういう所にどういう方法で入れるかも知っておかねばなりません。

合気道の当ては、空手のように一撃で勝敗を決するものではなく、受けの一瞬の気を抜いて、体を崩すために使います。従って、人の鍛えられない部分、例えば首、目、脇の下などの急所に対して、主に貫手や掌底の当てを使います。

合気道を志す人は、最低限の当ての知識を持つようにしていただきたいと思います。以下に具体的な当ての種類とその当て方を解説します。

合気道でよく使われる当ての種類 Strikes commonly used in aikido

掌底

SHOTEI



Shotei (Palm-heel Strike)



貫手

NUKITE



Nukite (Spear-hand Thrust)

背刀

HAITO

Haito (Ridge-hand)



あごの下につける。
Used to thrust to the underside of the jaw

Striking knowledge

Empty-handed techniques without strikes are dangerous. There is a story about a certain jujutsu practitioner in the early Meiji period who became involved, along with one of his students, in an altercation in the Asakusa district of Tokyo against about thirty opponents. The two are said to have dispatched the first and last attackers with throws, but they controlled all the rest with strikes. Badly outnumbered, had they attempted to throw each attacker one by one, they surely would have been stabbed and finished off quickly. As this example illustrates, empty-handed technique cannot serve as a budo unless it includes striking. Such striking techniques can be used in connection with the body-shifting movements inherent in swordsmanship. Consequently, both the sword and staff are inevitably necessary. Holding the sword, you realize the meaning of O-Sensei's teaching that "the sword in aikido is not for cutting, it is for purification." In other words, the sword is used to remove the impurities of both opponents, not simply as a means of cutting people.

As for striking, there are at least ten different types of strikes using the hands. Hand strikes include: seiken (straight punch), nukite (spear-hand thrust),

shuto (knife-hand strike), haito (ridge-hand strike), urate (back hand), shotei (palm-heel strike), ippon nukite (single-finger thrust), nihon nukite (double-finger thrust), ipponken (raised middle-knuckle strike), hiraken (fore-knuckle fist), uraken (backfist), and others. There are also about five types of strikes using the elbows, and two or three basic patterns used for linking several strikes together in succession.

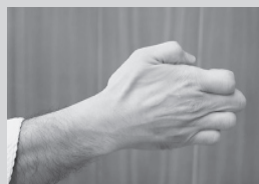
Above and beyond knowing that striking is necessary and what strikes are available, you also need to know specifically when, where, and how to use them.

Unlike other arts such as karate, striking in aikido is not used to win the conflict with a single devastating blow, but rather to divert the opponent's attention momentarily and to upset his posture and equilibrium. Consequently, the most useful strikes are those such as spear-hand thrusts and palm-heel strikes, which can be used to attack the neck, eyes, armpits, and other vital points generally difficult or impossible to reinforce.

If you are serious about your aikido training, then I very much urge you to acquire at least a minimum knowledge of striking. The following several pages introduce some of the various types of strikes and how they might be used.



正拳
Seiken (Straight punch)



平拳
Hiraken (Fore-knuckle fist)



中立一本拳
Nakadate Ipponken
(Single-knuckle strike)



平貫手
Hira Nukite
(Flat Spear-hand thrust)



手刀
Shuto
(Knife-hand)

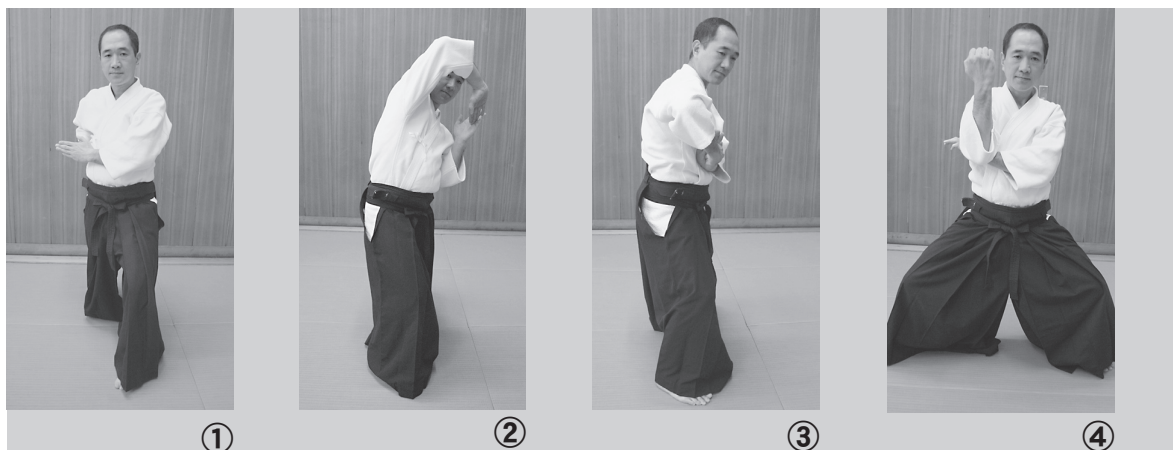


裏拳
Uraken
(Backfist)

エンピの基本の動きとその応用

Basic elbow movements & striking applications

Examples of striking within a technique



当ての使用例

逆半身手取り四教を例に

Examples of strikes while executing yonkyo against a gyakuhanmi wrist grab

当てを折り込んだ動きを
逆半身手取り四教で表わ
すと、写真のようになる。

The photos at right
show how striking can be
applied within the
gyakuhanmi tedor
yonkyo technique.



① 指頭、掌底で相手の顔面をとらえることができる。

② 平掌で相手の目をとらえる。

③ エンピで相手の水月をとらえる。

④ 裏掌で金的をとらえる。

⑤ 掌底で相手のアゴをとらえる。

⑥ 手刀で相手の後頭部をとらえる。

① Thrust to the face using your fingertips or the heel of your hand.

② Strike to the eyes with the backs of your knuckles.

③ Strike to the solar plexus with your elbow.

④ Strike to the groin with a backfist.

⑤ Strike the chin from below with your palm or palm-heel.

⑥ Strike the back of the opponent's neck with a knife-hand.

禊の剣

合気道の剣は斬る剣ではありません。斬るのはいつでも斬れる。しかし斬るのは罪悪です。合気道の剣はお互いのけがれを取り去るために使う禊の剣です。使わずにお互いが争うことのくだらなさに気がつけばいいということです。

また合気道の剣は音が立ちません。

音が立つというのは相手の攻撃を受けている証拠です。合気道は相手の攻撃を、一瞬前一瞬前にとらえているから音が立たないのです。剣、杖を持っても構えないほうが構えているより早い。相手が振りかぶっておろす時に、こちらが上げれば半分の早さで間に合う。また相手の振りおろす剣の線に対し、こちらの剣は相手の脇腹に入る。真っ二つに斬るならそのまま斬れるのを、一切相手の剣に触れずに斬る。いつでも相手を制することができる。これが合気道独自の剣作法、杖作法です。そして何回もそういう状態にもって行って、最終的にぶつかり合いではなく一体方向へ求めていくのが合気道です。

右の写真は剣と杖の基本的な立ち方を示しています。

合気道には構えがありません。剣も杖も構えがありません。しかし、構えはなくとも相手の行動を誘い出す“つくり”は必要です。剣線を若干開き、スッと下へおろし“ため”をつくって、相手の攻撃を待つて攻撃に入る場合もあります。“つくり”というのは、相手をどう迎え入れるかであり、その時その時の技の形によって変わってきます。昔から柔道でも空手でも有名な選手は、自分の体に合った独特な“つくり”を持ち、自分の体を活かしています。このようにつくりは武道をやる人には必ず必要なことです。

合気道でもそれぞれが相手に対するつくりを自分で考えなければいけないということです。

また剣と杖では使い方が違います。剣は斬るので遠心力を使います。すなわち、遠くから自分の手前のほうに引いて斬ります。基本的に剣は体の柔らか

剣の立ち方 Standing with the Sword



合気道の剣は構えが一切ない
右手で持った剣の切先が中心線上
(右足の親指の前)にくる

The aikido sword takes no stance at all. Hold the sword in your right hand so that the tip of it aligns with your centerline(in front of your right big toe).

い部分(首、脇腹)をねらいます。一方杖は“打つ突く”ですから、遠心力を応用して使います。つまり、遠くへ押し出すような力を使います。杖の場合は体の強い部分(頭、すね、小手)をねらいます。杖の“打つ”は先端でとらえます。剣の“斬る”は拳になります。

合気道の攻撃では“〇〇打ち”という表現をしています。この合気道の“打つ”は剣の“斬る”であると考えなくてはなりません。

剣、杖を使うにあたってこのことを頭に入れておかないと、技に対するとらえ方を間違ってしまう。武道というものはいつも相手が同じであることはありません。誰にでも応じられるためにも、剣と杖の両方をやっておく必要があり、また、そうした稽古ができるのが合気道の素晴らしいところです。

体を開く場合でも剣と杖では距離が変わってきます。打つ場合と斬る場合で変わってくる。これを合気道独特の動きの中で消化できるのです。一教も二教も全部、剣や杖でも表現できる。これは他の武道ではできないことです。

The Sword of Purification



杖の立ち方
Standing with the
Jo

杖も構えない、そのまま
杖の延長線上を相手の目線へ合わせる

The staff also takes no stance. Hold the jo so that a line extending from the end of it would intersect your opponent's eyes.

The sword of aikido is not for cutting. You can always cut. But to cut is to commit a sin. The sword of aikido is not used for such wrongdoing, but for helping one another to remove the impurities that are within us. It is enough if we can avoid using our swords for conflict and instead come to realize the absurdity of fighting.

The sword of aikido makes no sound.

If your sword makes a sound, it means that you have received your opponent's attack. In aikido we aim to control the opponent from the instant before his attack, always a step ahead of him, so that in fact there is never any attack to receive, and therefore no sound. With the ken and jo alike, not taking a stance makes you faster than if you did take a stance. Without a stance, in the time it takes your opponent to raise his sword and bring it down again, simply by raising your own sword you can easily reach him in half the time. As your opponent cuts downward on one line, you can take another line and enter to

his side. While you can cut your opponent into two if you wish, you control him by stepping forward without touching his sword with yours. You can control your opponent at will. Such sword and staff techniques are very characteristic of aikido. In aikido you bring the situation to this state, time and time again, finally leaving behind conflict and clashing as you seek a unified direction.

The photos show the basic ways to stand when holding the sword and staff.

Just as empty-handed aikido uses no stances, we don't adopt a stance when using the ken and jo either. However, while you may not take a stance, you do still need to create a "set-up" (tsukuri) that will elicit your opponent's action. In some cases, for example, you might open the line of your sword with a small, quick, dropping motion to create an opening and a give yourself a slight "build-up," then wait for your opponent's responding attack and enter when it comes. How you work with such set-ups will vary from moment to moment depending on how you intend to meet and draw your opponent in. Throughout history, the most famous exponents of arts such as karate and judo have typically employed set-ups well matched to their own bodies, taking advantage of their particular physical characteristics. Anyone who does budo, aikidoka included, needs to think about how to work with such set-ups.

There are certain differences in the ways the ken and jo are used. The sword is primarily for cutting, and so relies heavily on centripetal force. To cut, you draw your extended sword inward toward your own front. Generally your targets include softer areas of the body, such as the neck and sides. The jo, on the other hand, is primarily for striking and thrusting, and thus relies more on centrifugal force. Typically, you are pushing the

striking or thrusting part of the jo away from you, usually targeting the harder areas of the body such as the head, shins, and wrists. The “striking” you do with a jo is controlling with the end of the jo. The “cutting” you do with a ken is equivalent to a fist.

In aikido we often talk about “uchi,” meaning “strike,” for example shomen-“uchi” or yokomen-“uchi.” But given the realities of the sword, we must ignore these misnomers and know that such attacks really refer to cuts, not strikes, because the sword is a cutting weapon, not a striking weapon.

If you don’t keep this sort of thing in mind when training with the ken and jo, you may end up misunderstanding the techniques you are practicing. In budo, you will not always face the same opponent. In order to be able to handle anyone, you

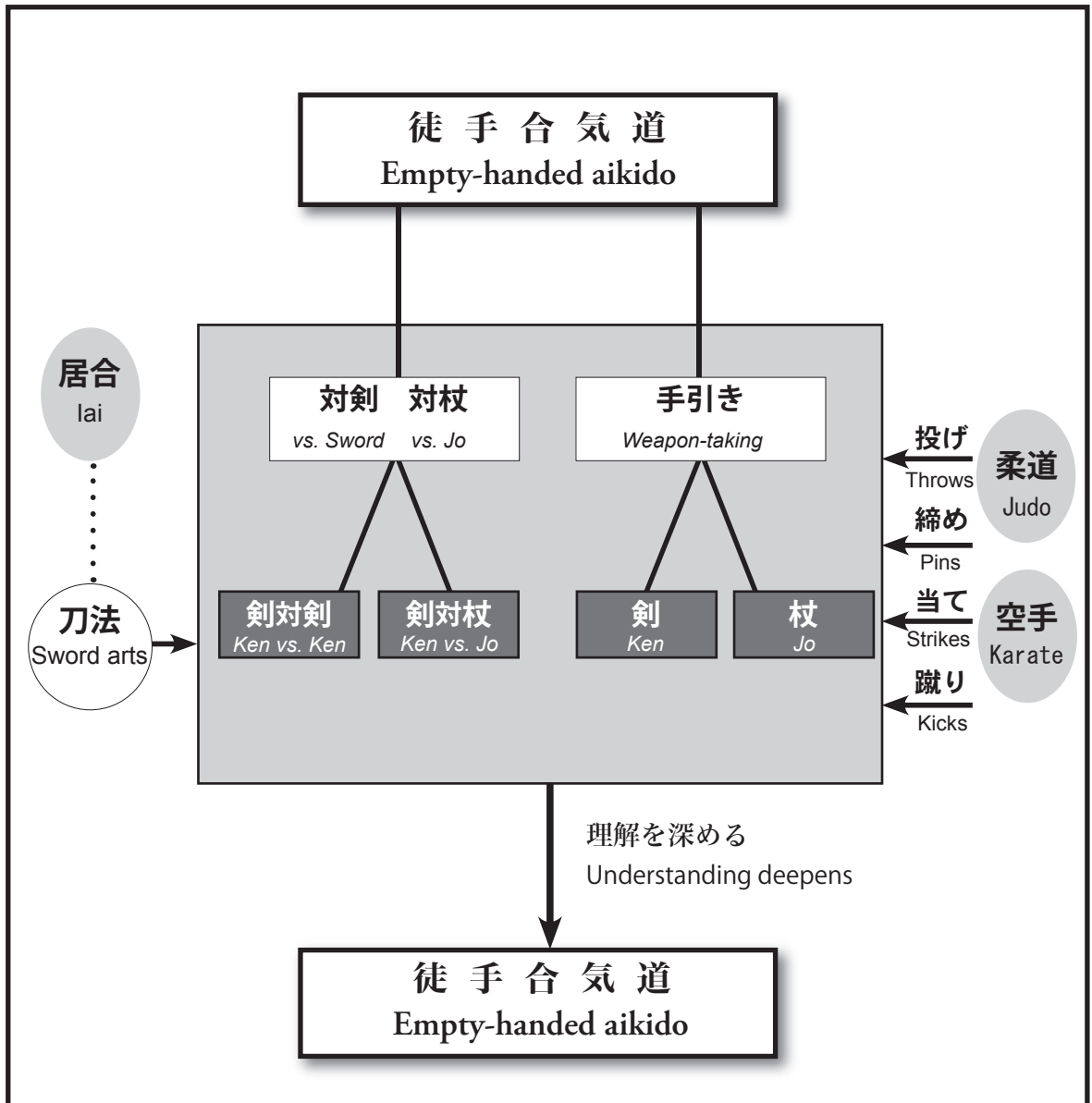
need to practice both the ken and jo, and one of the wonderful things about aikido is that you practice a number of martial arts.

In the way you open your body too, the distancing changes depending on whether you’re using a ken or a jo, because the distance you use to strike and the distance you use to cut are different. This is something that it is possible to absorb from the unique movements of aikido. Ikkyo, nikyo, and in fact, all aikido techniques can be expressed via the sword and staff. This is something that is not possible in other budo.



本書で紹介している合気道の稽古体系

Aikido training systems introduced in this book



※ 稽古のプロセスとしては、徒手合気道の理解を深めるために、まず徒手での稽古、続いて、剣の手引き、杖の手引き、剣対剣、剣対杖の稽古を行ない、徒手合気道に戻るといった形をとる。本書では、手引きの稽古に関しては、逆半身回転投げだけにとどめた。

※ The training process diagrammed above will help you deepen your understanding of empty-handed aikido. Begin with empty-handed training, then pursue empty-handed sword-taking (tebiki) skills, then ken vs. ken, then ken vs. jo, and finally return with new understanding to empty-handed aikido. For lack of space, in this book I will limit examples of empty-handed weapon-taking training to gyakuhanmi kaitennage.

【II】

技 術 編

II

Techniques

逆半身回転投げ

Gyakuhanmi kaitennage

一般に回転投げは、入門するとすぐに行なう稽古のひとつなので、ともすると受身を学ぶための稽古になってしまいます。

しかし本来、回転投げは合気道のあり方をもっとも象徴的に表わしている技であり、どのように動いても相手の死角に入ることができません。

相手に手を取られた段階で、すでに攻撃を受けてしまう体の転換を見かけますが、これはこちらが出した手の平が下を向いているからです。

正しくは、手を取られた時に自分の体は相手の中心に向いていなければなりません。この形（右頁写真、手の平を上に向けて体の転換）で入身を行なうと、相手と一体となることができ、あらゆる方向に至るきっかけができます。自分の体の中心が相手の中心へ向かっていると相手の攻撃を受けず、こちらの攻撃は届くようになっています。そういう意味で回転投げは大切な技です。初歩の稽古ですが、上記のような意味を持っているということを忘れてはなりません。

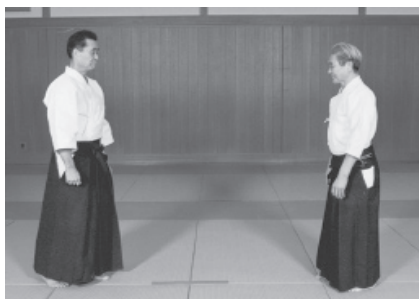
この回転投げの理合を主体として、あらゆる合気道の稽古方法があります。

In general, kaitennage is among the techniques learned early on in aikido training, and we tend to practice this technique in order to learn ukemi.

It is also important for the way it symbolizes the very essence of aikido, namely by helping you cultivate an ability to move into your opponent's dead-angle space no matter what his movement.

Kaitennage sometimes looks as if you've let the opponent grab your wrist and you are turning in response; but it only appears this way if the palm of your extended hand is facing down. Done correctly, as your wrist is taken, your body must be facing your opponent's center and your palm facing up. Entering in this way, palm up (shown at right), puts you in unity with your opponent, creating a foundation for movement in any direction you wish. Centering your own body toward your opponent's center puts you in such a position that you don't receive his attack, yet you can still reach him.

For these reasons, kaitennage is an important technique. Though it is a basic technique, you must not forget that it has this deeper meaning, a principle that can be applied throughout the rest of your aikido training.



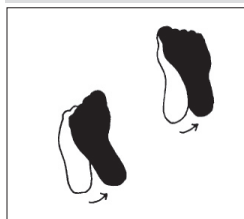
1



2

右手の手の平を上に向け、右足を受けの左側面に踏み出す。手を取られた段階で受けの死角に入ることができる。

Turn your right palm up and step to your opponent's left side with your right foot. This makes it possible to already be in your opponent's dead angle even as he takes your wrist.



入身の足運び
Irimi footwork

写真のように足を踏み出し、手を出すことによって体の向きが変わり動きが変わる。これが本来の体の転換であり入身である。常に相手の射程距離からはずれ、こちらは逆に相手の死角に入る。死角とは相手の攻撃をかわし、いつでも倒せる位置にあるということ。一歩ではなくて半歩、半歩で勝負を決する。これが武道の厳しさであり、合気道の特性である。



3

踏み出した右足を軸に左後ろに回転する。

Pivot on your right foot to the left rear.

As shown in the photographs, stepping with your foot and extending your hand changes your body orientation and movement. This is the true tai no tenkan movement and is irimi. It keeps you outside your opponent's striking range, while at the same time putting you in his dead angle, meaning that position from which you both avoid his attack, but are able to down him at any time. It is not by a single step, but by half steps that the conflict is decided. This is one of the difficult aspects of budo, but is very characteristic of aikido.

■ 徒手 対 徒手



4

右足を右に踏み出し受けの左側面に立つ。右手は自分の右脇に付け、左手は下図のように、掌底でアゴをとらえる。

Step with your right foot so that you come to stand at uke's left side. Keep your right arm down and closed while striking uke's chin with a left palm-heel (shown below).



5

右手を切りあげるようにして左足を前に踏み出し、腰から入る。

Cut upward with your right hand, step forward with your left foot, and enter from your hips.



掌底をアゴに当てられるようにして受けからの攻撃を受けない状態

Striking to uke's chin with your palm prevents you from having to receive his attack.



6

相手の左脇下を抜ける。

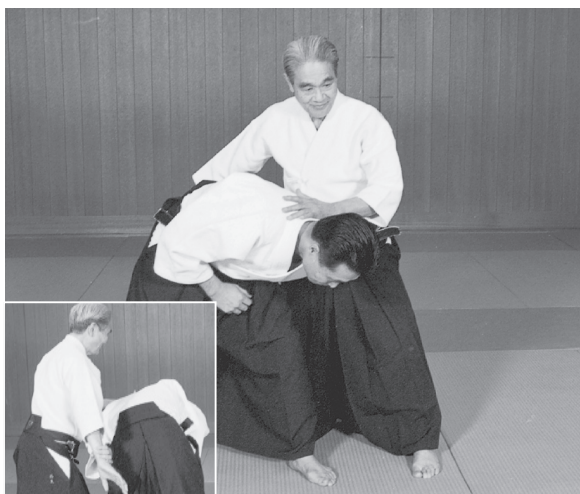
Slip past uke, moving underneath his outstretched arm.



7

右手は受けの顔、胸にエンピを当てられる状態になっている。いつでも相手を倒せる位置にある。

From this position you can strike uke's face with your right hand or his midsection with your right elbow. Always be in a position where you can down your opponent at any time.



8

右手を切りさげると同時に左手の掌底で受けのアゴをとらえたあと、後頭部を手刀でとらえる。

Cut downward with your right hand while at the same time using your left palm-heel to strike uke's chin then behind his head with a knife-hand.



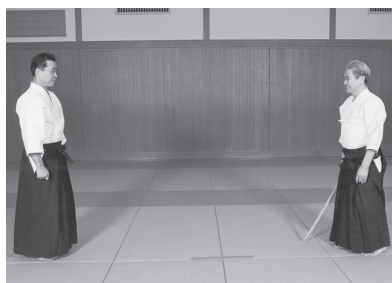
9

右手で受けの背を押し出すようにして投げる。

Push uke from behind with your right hand to throw him.

■ 剣の手引き

Technique while wielding a sword



1



2

右足を受けの左側面に踏み出し、つかまれた腕の剣の刃は受けの前（外側へ）向ける。

Step with your right foot to uke's left side, while at the same time facing the edge of your sword outward in front of him.

3

右足を軸に左後ろに回る。

Pivot on your right foot to the left rear.



6

受けの左脇下で右後ろに回りながら腰から入って抜ける。

Slip underneath uke's left arm, entering from your hips and turning to your right rear.

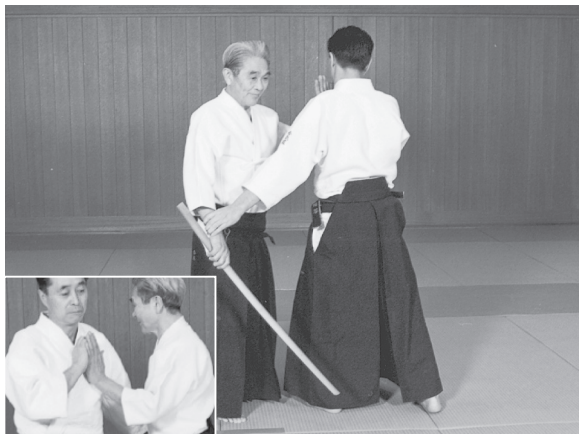


7

右足を右に踏み出し、剣を前方に斬りおろし、互いの間を通り抜ける。

Step forward with your right foot, cutting down with your sword so that it passes through the space between you and uke.

逆半身回転投げ Gyakuhanmi kaitennage



4

左手の掌底で受けのアゴをとらえ、右足を右に踏み出し、剣は互いの間を抜ける。回り込んでくる受けの左側面に立つ。

Strike to uke's chin with your left palm-heel while stepping to the right with your right foot and slipping your sword through the space between you and uke. End up standing to uke's left side as he comes around to face you.



5

右手を切りあげるようにして、左足を前に踏み出し、腰から入る。

Cut upward with your right hand, step forward with your left foot, and enter starting from your hips.



8

徒手対徒手の⑧と同じ。左手の掌底で受けのアゴをとらえたあと、後頭部を手刀でとらえる。

As with step 8 in the previous technique, strike to uke's chin with your left palm-heel, then behind his head with your knife-hand.



9

右手で受けの背中を押し、すぐに剣を手元に引いて終える。

Push uke from behind with your right hand to throw him, and finish the technique by quickly pulling your sword to a ready position.

逆半身片手取り 二教

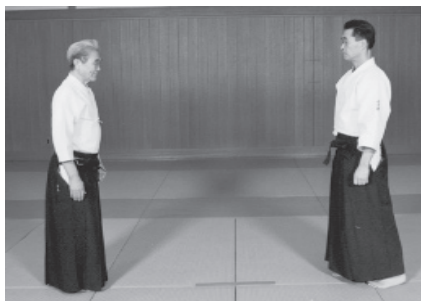
Gyakuhanmi katatedori nikyo

ここでは二教を紹介しますが、一教と二教では入身の動きが異なります。一教は相手の体の内側に回転して体を寄せ、腰を沈ませて入身を行います。この動作には槍の動きが含まれています。

二教は外回転で、入身の時、腰が伸びあがっています。この動作には剣の動きが入っています。一教と二教は正反対の動作です。一般的に二教というと腕や手首を取って関節技を極め、「効いた、効かない」という稽古になっていますが、それだけでは武術的にそれほど価値があるとは思いません。相手を二教に極める過程に重要な内容が多く含まれているのです。これは剣をやるとわかります。触れ合った時にはすでに入っているのです。

In introducing nikyo, it is important to note that the irimi movement used differs from that used in ikkyo. In ikkyo, you turn to the inside of your opponent's body, bring your body close, and drop your hips as you enter. This movement contains movements similar to those used with a spear.

For nikyo, however, you turn to the outside, and as you enter you raise your hips upward. This action contains movements similar to those used with a sword. Ikkyo and nikyo therefore show opposite types of movement. Many people tend to think that nikyo is about taking the opponent's arm or wrist in joint-lock and worrying whether it can be made to hurt or not. But from a bujutsu perspective that sort of thing alone has little value. The real value in nikyo is found in the importance of the process of getting into position to apply the joint-lock. Practicing with the sword can help you understand this, particularly in the way it shows how you have already entered from the moment you've made contact.



1



2

右足を受けの左側に踏み出し、右手の手の平を上に向けて差し出す。

Step with your right foot to uke's left side, turning your right palm up as you extend your right hand.



3

右足を軸に左後ろに回り、受けを引き出す。

Pivot on your right foot to uke's left rear, drawing him out.



逆から見た②
Opposite view of 2

■ 徒手 対 徒手



4

右手を下段までさげ、腰を割って騎馬立ちになる。左手の裏拳で受けの顔面をとらえるようにし、同時に受けに攻撃をさせないようにする。

Drop your right hand down as you shift into a horse-riding stance. Strike to uke's face with a left back-fist to prevent him from attacking.



5 A

右足を軸に受けの手首を右肩に付ける。

Pivoting on your right foot, bring uke's wrist up to your right shoulder.



受けの手の甲を胸に付け

Place the back of uke's hand against your chest.



受けの手首、肘の関節を極める。

Lock uke's wrist and elbow.

逆半身片手取り二教

Gyakuhanmi katatedori nikyo



6 B

右足を受けの後側に踏み込むと同時に手首をおさえる。

Step toward uke's side with your right foot while you control his wrist.



7

右足を一度左足にもどし、再度受けの側に踏み込む。右手で受けの肘をおさえ、受けに腕をかぶせるようにして左後ろに回転する。

Briefly bring your right foot back to your left, then step toward uke's side once again. Control his elbow with your right hand, bring his arm over his head, and pivot around to his left rear.



8



9

両膝で受けの肩をはさみ、体を左に回して腕を締める。

Pin uke's shoulder firmly between your knees and twist your body to your left to control his arm.



1



2



3

②～⑤の解説

振りかぶる受けに対し、右足を右に踏み出す。受けをつつむように切先を左脇下から右脇下まで回して、右に体を捌く。

Photos 2 through 5

As uke raises his sword overhead, step to the right with your right foot. Move your sword tip around from uke's left underarm to his right underarm and shift your body to the right.



7

斬りおろした受けに対し、右足に重心を移し、左足を添えて体を捌き、受けの左首をとらえる。

⑦⑧の動きは徒手では④と同じ

As uke completes his downward cut, shift your weight onto your right foot, bring your left foot up to meet it, shift your body, and cut to the left side of uke's neck. Movements 7 and 8 correspond to step 4 in the empty-handed version.

逆半身片手取り二教
Gyakuhanmi katatedori nikyo



4



5

徒手だと②の状態と同じ

Same as step 2 in the empty-handed version.



6

斬りおろす受けに対し、右足を右に踏み出し、受けの左脇から右に斬り払う。

As uke cuts down, step to the right with your right foot and cut across to the right from uke's left underarm.



8

切先を首から胸元までおろす。

Bring your sword tip down from uke's neck to his chest.



9

再度振りかぶる受けに対し、右足を右に踏み出して、受けの右脇下に付ける。

As uke raises his sword again, step to the right with your right foot and bring your sword to his right underarm.

■ 剣 対 剣



10

振りかぶる受けに対し、左足を右足に添え左脇下をとらえる。⑩⑪は、徒手では⑤と同じ。

As uke raises his sword, bring your left foot to your right foot and cut to his left underarm. Movements 10 and 11 correspond to step 5 in the empty-handed version.



11

右足を右に踏み出し、受けの右脇下より左脇下まで斬り払う。

Step to the right with your right foot and cut across from uke's right underarm to his left underarm.



12

振りおろす受けに対し、体を右に捌き、斬り払った剣は受けの左首をとらえる。

As uke brings his sword down, shift your body to the right and cut to the left side of his neck.



13

左手を引いて切先を受けの胸元に付けて終える。

Draw your left hand back and finish with your sword tip pointing at uke's chest.



■ 剣 対 杖

Technique with sword & staff

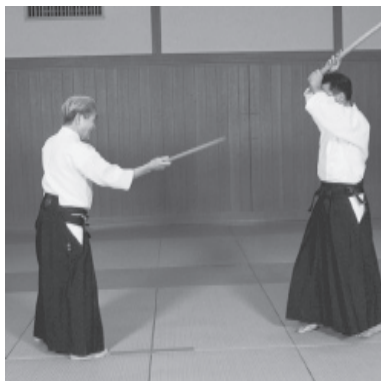
▼①～②の間 杖の操作



1



Jo movement between steps 1 and 2



2

右手に持った杖を、受けの頭上を右回転して右側面に捌く。

Holding the jo in your right hand, circle it clockwise over uke's head while shifting your body to the right side.



3

杖の先を受けの脇下に向けたまま、右手を左手元までさげ、右足を右側に踏み出す。

Keeping the jo pointing at uke's underarm, slide your right hand back along the jo until it meets your left hand and step to the right with your right foot.



4

左手を逆手に持ち替え、杖の先をはずす。

Change your left hand to a reverse grip and let the jo move off target.



8

左手を引いて杖先端を受けのノド元に向ける。

Draw your left hand back with the jo pointed at uke's throat.



9

杖を開くと受けは再度振りかぶる。

When you open the jo, uke raises his sword again.



10

振りかぶった受けの右脇下を打つ。

As uke raises his sword, strike below his right armpit.

逆半身片手取り二教
Gyakuhanmi katatedori nikyo



5

杖の後端で受けの膝を打つ。

Strike uke's knee using the rear end of the jo.



6

右手を頭上に引きあげる。

Draw your right hand up over your head.



7

斬りおろす受けに対し、体を右に捌いて正面をとらえる。

As uke cuts downward, shift your body to the right and strike straight down to his head.



11

杖を受けのノド元に向けたまま、右手を引き上げ、右足を右に踏み出す。

Keeping the jo pointed at uke's throat, lift your right hand and step to the right with your right foot.



12

斬りおろす受けに対し、右に体を捌いて受けの左横面をとらえる。

As uke cuts downward, shift your body to the right and strike diagonally to the left side of his head.



13

左手で杖を引いて杖の先端を受けのノド元に付け、終える。

Draw your left hand back and finish with the jo pointing at uke's throat.

逆半身前方下崩し 二教

Gyakuhanmi zenpo shitakuzushi nikyo

通常、二教は手首をつかんで関節を極めるといのように、突きと関係がないように思われていますが、この技は完全に「突き」を意識した技になっています。入った時すでに相手の突き蹴りの攻撃を受けない体勢になっていなければいけません。相手の顔面へ、掌底と同時に指頭で目を潰す当てが入っています。

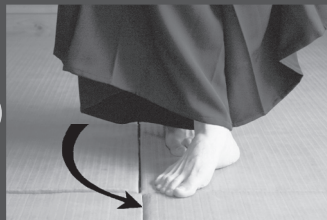
Because nikyo typically demonstrates the application of a joint-lock to the opponent's wrist, it usually isn't thought to have much to do with punches and other thrusting attacks. In fact, however, it is very much suited to dealing with such attacks. As you enter, you must already be positioned to avoid uke's punches and kicks. It also contains opportunities for counterattacks such as palm-strikes to the opponent's face and fingerstrikes to his eyes.



相手が突いてくる、そこをこの掌底を出すように入身で入ると相手の突きは伸びず、蹴りもこない。こちらには“ため”があるので、いつでも踏み込める。相手の突きと蹴りを防ぎながら、相手をとらえきることが大事である。

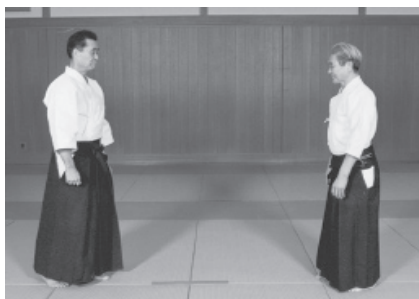
When the opponent punches, entering as if extending a palm-heel strike prevents his punch from extending and keeps him from kicking. You then have created an advantageous situation which you can use to step in at any time.

入身の足運び *Irimi Footwork*



右足が左足の前へ出る。手は掌底を入れるように出す。これで相手の死角に入っている。

Move your right foot in front of your left as you deliver a palm-strike. This puts you inside the opponent's dead angle.



1



2

逆半身で手を取りにくる受けに対し、右前足を受けの前方に踏み出し、右手は正面にすえる。
足と手は前頁の写真参照。

As uke steps in with gyakuhanmi to grab your wrist, cross-step in front of him with your right foot while bringing your right hand up toward the center of his face. See photos on the previous page regarding these foot and hand movements.



3

右手を受けの正面下段に大きくおろし、右足は右に踏み出す。

Drop your right hand down in a large movement in front of uke and step to the right with your right foot.

本来ならば相手の突きに対して、顔面への掌底と目潰しが入っている。これは一挙動で行なう。

In application, you meet the opponent's thrust with a double attack that includes a palm-heel strike to his face and a finger-strike to his eyes.



本来は相手の突きに対し
In real application, meet the opponent's punch with...



アゴに掌底
a palm-heel strike to his face...



同時に目潰し
followed instantly by a finger-strike to his eyes.



4

受けを前方下段に崩しながら体は右に捌き、左手は裏拳で受けの正面をとらえる。この時しっかりと騎馬立ちの姿勢をつくるのが大切である。

While breaking uke's balance forward and down, shift your body to the right and strike to his face with a left back-fist. It is important at this point to settle momentarily into a solid horse-riding stance.



5

右足を軸に回転し、受けの左手を自分の右肩にしっかりと付ける。

Pivoting on your right foot, bring uke's left wrist up to your right shoulder.

逆半身前方下崩し二教
Gyakuhanmi zenpo shitakuzushi nikyo



6

右足を受けの後側面に踏み込むと同時に手首と肘を極める。

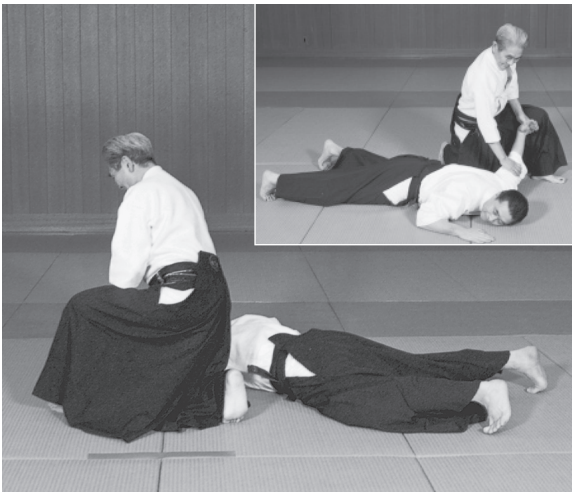
Step toward uke's rear with your right foot while controlling his elbow and wrist.



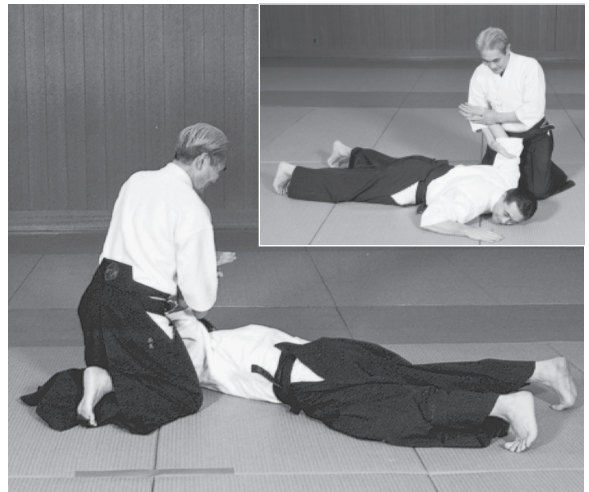
7

踏み込んだ右足をもどし再度踏み込み、腕を受けの頭上にかぶせるようにして回転する。

Briefly draw your right foot back, then step forward again, bringing his arm over his head and turning.



8

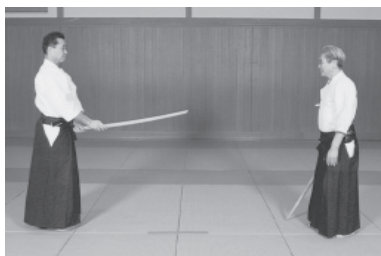


9

両膝で受けの両肩をはさみ、体を左に回して受けの腕を締める。

Pin uke's shoulder firmly between your knees and twist your body to your left as you control his arm.

■ 剣 対 剣 *Technique with two swords*



1



2

ノド元を突いてくる受けに対し、左足を左に踏み出し、右足は前に踏み出す。

As uke thrusts to your throat, step to the left with your left foot and forward with your right foot.



3



4

受けの小手をとらえる。

Cut to uke's wrist.



7

斬りおろす受けに対して、右に捌いて面をとらえる。

As uke cuts downward, shift to the right side and cut to his head.



8

面をはずすと受けは再度振りかぶるので、受けの脇下をとらえる。

As you move your sword past off target and uke raises his sword again, cut to his underarm.

逆半身前方下崩し二教
Gyakuhanmi zenpo shitakuzushi nikyo



5

剣先をはずすと受けは振りかぶる。右足を右に踏み出して、受けの右脇下より斬りおろす。

As you move your swordtip off target, uke lifts his sword up. Step to the right with your right foot and cut downward from uke's right underarm.



6

受けが上段にかぶった時は右側に体を捌いている。

As uke raises his sword, your body is shifting to the right side.



9

振りおろす受けに対し、右足を右に踏み出し、右脇下から左まで切り払う。

As uke cuts downward, step to the right with your right foot and cut across from uke's right underarm to his left underarm.



10

振りおろした受けの左首をとらえる。

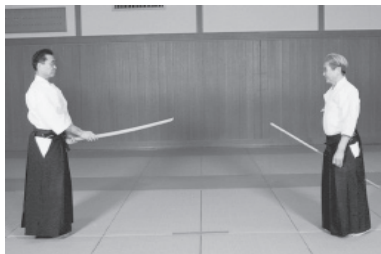
As uke completes his downward cut, cut the left side of his neck.



11

左手を引き、切先をノド元に付けて終える。

Draw your left hand back and finish with your swordtip pointing at uke's throat.



1

つくりに入る。
Setting up the movement.



2

前頁の剣の回転と同じ。
ノドを突いてくる受けに対し、左足を左に踏み出す。

Your jo movement is similar to your sword movement in the previous section. As uke thrusts at your throat, step to the left with your left foot.



3

杖を左より回して、右足を左に寄せる。

Bring the jo up and around from your left while drawing your right foot up close to your left foot.



4

小手をとらえる。

Strike uke's wrist.



7

斬りおろす受けに対し、右に体を捌いて面をとらえる。

As uke cuts downward, shift your body to the right and strike to his head.



8

面をはずすと受けは再度振りかぶる。

As you move the jo away from uke's head, he raises his sword again.

逆半身前方下崩し二教
Gyakuhanmi zenpo shitakuzushi nikyo



5

再度振りかぶる受けに対し、右足を右に踏み出し、左手を逆手に持ち替えて受けの膝を打つ。

As uke raises his sword again, step to the right with your right foot, switch your left hand into a reverse grip, and strike his knee.



6

右手を自分の頭上に引きあげる。

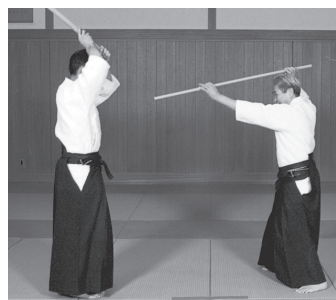
Draw your right hand above your head.



9

振りかぶった受けに対し、右足を右に踏み出し、杖を左手で逆手に持ち替える。

As uke raises his sword again, step to the right with your right foot and change your left hand to a reverse grip.



10

杖の先端を受けのアゴに付ける。

Bring the end of the jo up to uke's chin.



11

斬りおろす受けに対し、横面をとらえる。

As uke cuts downward, strike diagonally to his head.

逆半身 手を取らせず 三教

Gyakuhanmi te o torasezu sankyo

合気道の稽古では手取りの技から入りますが、持たれた手をどのような方法で奪い返し相手を倒すかを知るだけでは合気道ではありません。なぜなら本来武道家は手を取られることはあり得ないからです。

相手が手を取りにくるその前に当てが入っていないてはいけません。それが当ての呼吸です。

Aikido training usually begins by practicing techniques against wrist-grabbing type attacks (tedori). But knowing how to reverse such grabs to control and down your opponent is not aikido, namely because no true budoka ever allows an attacker to simply take hold of his wrist. Rather, he takes the initiative in striking (ate) before his opponent actually arrives with his attack. This is the rhythm, or "breath" (kokyu) of striking.



A

取りにきた右手を充分に伸ばすことにより、相手を充分に引き出す。

Extending your hand far enough allows you enough room to draw uke out sufficiently.



B

手の平を返し、受けを前方に引き出す。

Turn your palm up and draw uke forward.



1



2A

逆半身で手を取りにくる受けに対して、右足を受けの外側に踏み出し、右手を受けの前に出す。

As uke approaches in gyakuhanmi to grab your wrist, step to his outside with your right foot and extend your right hand in front of him.



3B



4C

受けを十分に引き出す。

Be sure to draw uke out sufficiently.



C

手の返しからひねり

左手で受けの攻撃を防ぎながら、右手は充分ためを作り、手刀打ちの体勢を作る。

Check uke's attack with your left hand while continuing to twist your right hand into a cocked position in preparation for a knife-hand strike.



D

もう一方の手で当てを入れる

左手で受けの左手をとらえ、右手刀で受けの面をとらえる。

Control uke's left arm with your left hand and strike to his face with a knife-hand.

■ 徒手 対 徒手



5 D

右手を切り返して手刀で受けの面をとらえる。

Reverse the direction of your right hand, turning it over and extending it to strike to uke's face with a knife-hand.



6

右足を軸に左足を後ろに回し、右手で受けの左肘をおさえる。

Pivoting on your right foot, swing your left foot around behind while controlling uke's left elbow with your right hand.



9

受けの手首をひねって体を浮かせる。

Twist uke's wrist to unseat his balance upward.



10

下から手刀打ちでアゴに当てを入れ、受けの頭上を越えて背面に回った左手は、手刀打ちで受けの後頭部を打つ。

Strike with a left knife-hand from below to uke's chin, then move the same hand over his head and strike again to the back of his head.



7

右足を右に踏み出し、両手でつかんだ受けの左手も共に捌く。

Step to the right with your right foot, holding uke's left hand with both of your hands and bringing it around with you.



8

左足を前に踏み出して、受けの脇を回り抜ける。

Step forward with your left foot and turn under uke's arm past his left side.



11

左手はそのまま抜けて受けの左肘内側に当て、おさえの体勢に入る。

Shift your left hand to the inside of uke's left elbow and move into a pinning position.



12

■ 剣 対 剣 *Technique with two swords*



1



2

突いてくる受けに対し、右足を右に踏み出し、切先は受けのノド元をとらえる。

As uke thrusts with his sword, step to the right with your right foot and bring your sword tip to his throat.



3



4

剣を返して刃を上に向ける。受けの剣の鑓に合わせる。切先は受けのノド元に向いている。

Turn your sword so that its edge is up, its side ridge is parallel with the side of uke's sword, and the tip is pointed at his throat.



8



9



10

逆半身手を取らせず三教
Gyakuhanmi te o torasezu sankyo



5

右足を右に踏み出し、切先をはずす。
 受けは再度振りかぶる。

Step to the right with your right foot, shifting your swordtip off target. Uke raises his sword again.



6

振りかぶる受けに対し、左足を前に踏み出し、左側面より胴払いに入る。

As uke raises his sword, step forward with your left foot and cut across his mid-section starting from the left.



7



11

再度振りかぶる受けに対し、回り終えた剣で受けの右脇下をとらえる。

As uke raises his sword again, complete the circular motion of your sword and cut to his right underarm.



12

振りかぶる受けに対し、右足を右に踏み出し、右に体を捌く。

As uke raises his sword, step to the right with your right foot and shift your body to the right.



13

右側面より受けの首をとらえる。
 Cut to uke's neck from the right.



14

左手を引いて剣をノド元に付けて終える。
 Draw your left hand back and finish with your sword pointing at uke's throat.



1



2

突いてくる受けに対し、右足を右横に踏み出し、体を捌きながら杖の後端で受けのアゴをとらえる。

As uke thrusts with his sword, step to the right with your right foot, shifting your body and striking to uke's chin with the end of the jo.



3

剣の上で杖を一回転させる。

Continue moving the jo in a circular motion over uke's sword.



7

受けが斬りおろした時はすでに抜けている。

As uke completes his downward cut, you should already have shifted out of the way.



8

右手を引き上げて順手に持ち替える。

Lift your right hand up and change it from a reverse grip to a straight grip.



9

再度振りかぶる受けに対し、右足を右に踏み出し、受けの右脇下をとらえる。

As uke raises his sword again, step to the right with your right foot and strike to uke's side beneath his right underarm.



4

回した杖で受けの剣を制する。この時杖先は受けの水月に向ける。

Bring the jo down to control uke's sword, keeping the tip of it pointing at uke's solar plexus.



5

右足を右に踏み出し、左手で杖を逆手に持ち替えながら杖先を水月よりはずす。

Step to the right with your right foot, changing your left hand to a reverse grip and moving the end of the jo away from uke's solar plexus.



6

前頁⑦～⑨の胴払いと同じ動作だが、杖は斬ることができないので膝を打つ。振りかぶる受けに対し、左足を前に踏み出し、左より膝を打つ。

Proceed as in steps 7 through 9 on the previous pages, but since the jo cannot cut, use it to strike uke's knee instead of cutting across his mid-section. As uke raises his sword, step forward with your left foot and strike uke's knee from the left.



10

右手を杖の先にすべらし、正面に構える。

Slide your right hand up the jo so that the jo is on a vertical plane in front of you.



11

斬りおろす受けに対し、右に体を捌き、受けの左横面を打つ。

As uke cuts downward, shift your body to the right and strike diagonally to the left side of his head.



12

杖先端をノド元に付けて終える。

Finish with the jo pointed at uke's throat.

逆半身片手取り小手返し

Gyakuhanmi katatedori kotegaeshi

小手返しの逆半身の稽古では、取られた手（手の平下）をあげて取るとか、つかまれた手をもう片方の手刀で斬りはなすというようなやり方を見かけますが、それでははずれません。はずそうとしている間に相手が次の攻撃をしかけてきます。

大切なことは常に当てが入る状態にすることです。そして相手の蹴りも突きも受けないことです。これが入身です。動いた時にもう体が捌いているのです。

If you try to perform gyakuhanmi kotegaeshi simply by raising your hand with the palm down to try to release it, or by attempting to cut the attacker's hand away with the edge of your other hand, neither of these will work very well. They also take too long and give your opponent a chance to continue with his next attack.

The important thing is always to be in a position to strike (ate), while at the same time staying out of range of potential strikes and kicks. This is irimi. As the movement begins, you should already be shifting into such a position.

おちいりやすい 間違い Common Mistake

手刀で斬りはなそうとしても、これでは手ははずれない。

Cutting the attacking hand away with the edge of your hand is unlikely to be effective.



そのような立ち方では相手の突きが入り、こちらの攻撃も届かない。

Standing in this position leaves you vulnerable to the opponent's strikes but unable to reach him with yours.



1



2 A

逆半身で手を取りにきた受けに対し、手の平を下に向け、左足を左に踏み出す。(中段以下の防御)

As uke comes to grab your wrist in gyakuhanmi, turn your palm down and step to the left with your left foot (this has the added effect of defending the area from the middle down.)



3

右足を寄せて左足に重心を移す。

Bring your right foot over and shift your weight onto your left foot.



A

手の親指を下に向ける。これは入身である。相手の攻撃は入らず、こちらの攻撃ができる位置である。これで蹴りを流すことができる。また下段の突き蹴りに対応する内容を含んでいる。

Turn your hand so that your thumb faces down. This is irimi. Your opponent's attacks cannot reach you, but you are in a position to attack him. You can cause any kicks to flow past you, and you are also in position to deal with any low thrusts and kicks.

■ 徒手 対 徒手



4

左手の手刀で受けの横面をとらえる。

Strike to the side of uke's head with your left knife-hand.



5 B

右の手の平を自分に向けるようにして腕を立て、右手の甲と受けの内小手の間に左手を付ける。

Bring your right hand up so that your palm faces toward you, then bring your left hand up to the space between the back of your hand and uke's inner wrist.



6 C

右足を前に踏み込み、左手刀で受けの脇腹を斬り払うようにして左後ろ回りに回転する。

Step forward with your right foot and, as if cutting across uke's mid-section with the blade of your left hand, turn around to uke's left rear.



ポイント



B

相手への攻撃も届く位置

In this position, your attack can reach him.



C

手を回して相手の手はずす、すぐにはずれる。

Turning your hand and scraping across uke's grip away releases your wrist quickly.

この体勢は相手の突きは届かず、相手にこちらの攻撃が入る位置



In this position, uke's punches cannot reach you, but you can still attack him.

逆半身片手取り 小手返し

Gyakuhanmi katatedori kotegaeshi



7

受けの左手をつかんだまま右足を軸に左後方に回転する。

Keeping a grip on uke's left wrist, pivot on your right foot to the left rear.



8



9

左足を軸に右足を後方に回転させ、左手で小手を返す。

Pivoting on your left foot, bring your right foot around behind and use your left hand to turn uke's wrist over.



10



11

左手で受けの肘をおさえ回転させる。

Control uke's elbow with your left hand and turn him over.



12



13

右膝でおさえる。

Control with your right knee.

■ 剣 対 剣 *Technique with two swords*



1



2

突いてくる受けに対して、左に踏み込み体を捌く。

As uke thrusts with his sword, shift your body with a step to the left.



3

剣の棟で受けのこめかみをとらえる。

strike to uke's temple with the back of your sword.



6

振りかぶる受けに対し、右脇から上段を通して左脇まで時計回りに切先を回す。

As uke raises his sword, move your sword tip in a clockwise fashion from his right underarm, through his upper gate, and around to his left underarm.



7

左足を左に踏み出しながら、受けの左脇から右脇まで斬り払う。

While stepping to the left with your left foot, cut across uke's trunk from his left underarm to his right underarm.

逆半身片手取り 小手返し
Gyakuhanmi katatedori kotegaeshi



4

こめかみをとらえた剣はそのままさげて、棟で受けの剣を制する。

Having struck to uke's temple, bring your sword down to control uke's sword with the back of your sword.



5

おさえた受けの剣をはずすと、受けは再度振りかぶる。

As you move your sword away to release your control, uke raises his sword again.



8

右足を寄せて左に体を捌き、斬りおろす受けの右首をとらえる。

Bring your right foot up and shift your body to the left, cutting to the right side of uke's neck as he cuts downward.



9

右手で首に付けた剣を引き

Keeping your sword against uke's neck, draw it back with your right hand.



10

切先をノド元に向けて終える。

Finish with your sword tip pointing at uke's throat.



1



2

突いてくる受けに対し、左に体を捌きながら杖の先端で受けの右こめかみをとらえる。

As uke thrusts with his sword, shift your body to the left while striking to his right temple with the end of the jo.



3



6

左足を左に踏み出し、左手を引きさげる。

Step to the left with your left foot and draw your left hand down.



7

斬りおろす受けに対し、左足を左に踏み出し、受けの膝を右から左へと打ち払う。

As uke cuts downward, step to the left with your left foot and strike across his knees with the jo from right to left.

逆半身片手取り 小手返し

Gyakuhanmi katatedori kotegaeshi



4

こめかみを打った杖は受けの剣を制する。

After striking uke's temple, bring the jo down to control his sword.



5

杖を立ててはずすと同時に右足を右に踏み出し、振りかぶった受けの左腕をとらえる。

As you bring the jo vertical to release the control, step to the right with your right foot and strike uke's left arm as he raises his sword.



8

斬りおろす受けに対し、右足を左に寄せて左に体を捌く。

As uke cuts downward, draw your right foot to the left and shift your body to the left.



9

斬りおろした受けの横面をとらえる。

As uke completes his downward cut, strike to the side of his head.



10

右手を引いて杖の先端をノド元に付けて終える。

Draw your right hand back and finish with the jo pointing at uke's throat.

相半身片手取り 四方投げ

Aihanmi katatedori shihonage

相半身片手取り四方投げは、合気道の代表的な投げのひとつです。

相半身の場合、手と体を開きます。この入身の形は重要です。相手に正対する合気道の入身の形だからです。このように開いた状態だと相手の攻撃がはずれて入らない、こちらはすでに相手をとらえられる位置となります。足と体を横にしてそのまま入るのをよく見かけますが、これだと相手の攻撃を受けてしまいます。

合気道の稽古とは相手を認め合うことから始めますから、相手を迎え入れる体勢が大事なのです。そしてその時はすでに相手をとらえきっている。それは剣と杖を学ぶとはっきりとわかります。開祖がよく言われていました。「合気道は手を持って始めるんじゃない。手を持った時はもう終わりなんだ」と。

Aihanmi katatedori shihonage is one of aikido's most representative throwing techniques. With aihanmi you open both your hand and body. This type of irimi is important because you face your opponent directly, which is particularly characteristic of aikido. By opening in this way, your opponent's attack misses its mark, but you remain in a position to control him. I often see people trying to do this movement simply by shifting their feet and bodies to the side, but this is not a true opening movement, and in fact puts you in range of your opponent's attack.

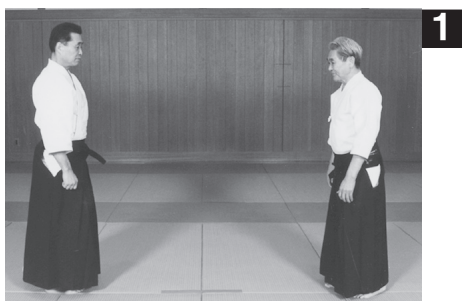
Aikido training begins with acknowledging your opponent, so it is important to adopt a posture that welcomes him. Of course, at that point you have already begun to control him as well. This is even easier to understand if you learn the sword and jo. The Founder often said: "Aikido does not begin the moment your hand is grabbed; the technique is already over the instant your hand is grabbed."



手の平は上を向け、体は右に開く
Turn your palm up and open your body to the right.

取りにきた相手の手を突きと考え、こちらが体を開き手を出すと、相手は攻撃できない位置になる。この手の出し方が大事。手の平は上を向けて出す。こうすると相手の攻撃は受けない。合気道には拒否がない、迎え入れるのであるから、この形になる。

Think of your opponent's grab as if it were a straight punch or thrust. By opening your body and extending your hand, you put your opponent in a position from which he can no longer attack. The way you extend your hand is important, namely with your palm facing up, so that you avoid having to receive your opponent's attack. Aikido is based not on rejection of the opponent, but rather on accepting and inviting him in.



相半身で手を取りにきた受けに対し体を横に開き、手の平を上に向けて出す。これが入身である。

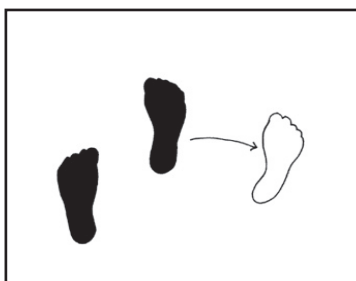
As uke comes to grab your wrist from aihanmi, open your body to the side and extend your hand, palm up. This is irimi.



右足を軸にして左後ろに回転する。

Pivot to the left rear with your weight on your right foot.

足運び
Footwork



前足（右足）が右に開く
Open your front (right) foot
to the right.

■ 徒手 対 徒手



4

大きく左後方に回り、受けの右手首を両手でつかむ。

Make a large turn to the left rear and take hold of uke's wrist with both hands.



5

右手右足を横に開く。受けは半回転してしまう。

Open your right hand and right foot to the side. Uke will come around half a turn.



8

回転後、受けの手は肩の後方に付ける。

After turning, bring uke's hand behind his shoulder.



9

受けの手首は剣を斬りおろすように下までおろす。

Throw uke by cutting downward with his wrist as if cutting with a sword.

相半身片手取り 四方投げ
Aihanmi katatedori shihonage



6

受けと並ぶように左足を踏み出す。

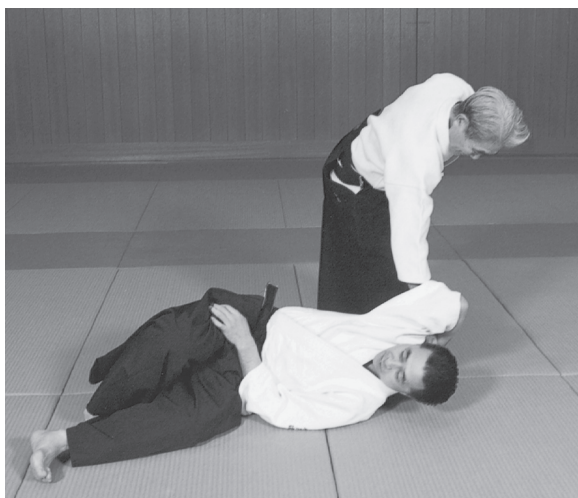
Step forward with your left foot so that you are standing parallel with uke.



7

受けの手首をつかんだまま左足を踏み出し、受けの側面を切り返して半回転する。

Continuing to grip uke's wrist, step through with your left foot and execute a half-turn to his side.



10

■ 剣 対 剣 *Technique with two swords*



1



2



3

振りかぶる受けの全体を丸くつつみ込むように、左から右に剣先を回転させ、右足を右に踏み出す。

As uke raises his sword, move your sword tip in a circular motion from left to right that roundly encompasses him, at the same time stepping to the right with your right foot.



6

斬りおろす受けに対し、左足を前に踏み出し、受けの左脇下から斬りあげて右に抜ける。

As uke cuts downward, step forward with your left foot, shifting out of the way to the right and cutting up to his left underarm from below.



7

受けが斬りおろした時には、そこにはいない。

As uke completes his downward cut, you are already gone from his targeted area.

相半身片手取り 四方投げ
Aihanmi katatedori shihonage



4

左足を寄せ右に体を捌き、振りかぶった受けの左脇下に切先を付ける。剣の刃を上向きに返す。

Draw your left foot up and shift your body to the right. As uke has raised his sword, point your swordtip to uke's left underarm so that the blade is facing up.



5

切先を受けのノド元に向け、右足を右横に踏み出す。

Point your sword tip at uke's throat and step to the right side with your right foot.



8

再度振りかぶる受けに対し、振り向きざまに正面をとらえる。

As uke raises his sword again, spin around and cut to his front.



9

左手を引いて、切先を受けの正面に付けて終える。

Draw your left hand back and finish with your swordtip pointing at uke's face.



1



2



3



4

※②～④は杖を回して入る一動作

振りかぶる受けに対し、右足を右に踏み出し、杖の先端を左から右に回して左脇に付け、左足を右に寄せて、右に体を捌く。

As uke raises his sword, step to the right with your right foot, bring the end of the jo around from left to right into a position pointing at uke's left side. Draw your left foot to the right and shift your body to the right.



7

受けが斬りおろした時、そこにはいない。

As uke completes his downward cut, you are already gone from his targeted area.



8

再度振りかぶる受けに対し、膝を払い抜けたあと、右回りして振りかぶる。

As uke raises his sword again, after striking uke's knees and escaping, turn to the right and raise the jo.

相半身片手取り 四方投げ
Aihanmi katatedori shihonage



5

杖の先端を脇下に付けたまま右足を右側に踏み出し、左手は逆半身で持ち替える。

Keeping the jo pointed at uke's underarm, step to the right side with your right foot and change your left hand to a reverse grip while assuming gyakuhanmi.



6

斬りおろす受けに対し、杖は斬れないため受けの膝を打ち払い、左足を前に踏み出して抜ける。

As uke cuts downward, strike across his knees with the jo (since it cannot cut), stepping forward with your left foot and out of range.



9

振りかぶった受けに対し、正面をとらえる。

While uke's arms are raised, strike to his head.



10

受けのノド元に付けて終える。

Finish with the jo pointed at uke's throat.

相半身片手取り 小手返し

Aihanmi katatedori kotegaeshi

相半身の小手返しはそのまま入ってはいけません。持たれた瞬間、手の平を返し、相手の腕に自分の手の甲を付け、相手に蹴りを出させない状態にします。これは相手の突きに対する動きです。

触れ合った時には相手の蹴りも突きも出てこない。完全に相手をとらえている状態としなければいけません。

You will find it difficult to perform aihanmi kotegaeshi successfully unless you first create an effective set-up. The instant your opponent grabs your wrist, turn your palm up so that the back of your hand is against his arm and he is prevented from kicking. This movement deals with your opponent's punch or thrust. From the moment of contact, he should be in an entirely controlled and vulnerable position, and unable to kick or punch.



ポイント



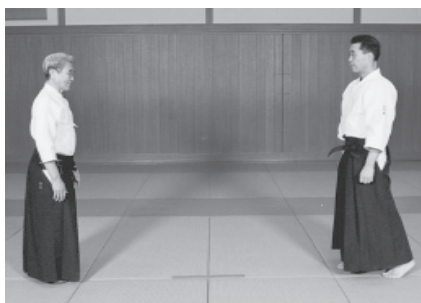
手が返る時、相手の胴を斬る。

Turn your hand over in a way that cuts across your opponent's midsection.

これは入身である。手を写真のように出す、それによって相手の腕を伸ばす。相手の手が返っているの、相手からの蹴りも突きもこない。これは突きに対する防御となる、つまり相手の突きを流させるということである。



This is irimi. Extend your hand as shown in the photo in order to extend the opponent's arm. Turning his hand over as shown prevents him from kicking or punching. This is a control against thrusting attacks, in other words, you cause your opponent's thrusts flow past you.



1



2

受けが手をつかむ時、手の平を上に戻し、受けの突き蹴りをふせぐ。

As uke grabs your wrist, turn your palm up, preventing uke from punching or kicking.



3

左足を左に踏み出し、手の平を返し左側面に回す。

Step to the left with your left foot, turn your palm over and around to the left side.

おちいりやすい
間違い
**Common
Mistake**

このように手を下に向けて入ると

If you enter with your palm facing down,



相手の突きが入り、危険。

you run the risk of allowing uke to reach you with a punch.

■ 徒手 対 徒手



4

左足を左に踏み出し、受けの右腕を斬り払うようにして手を前に出し、左手で受けの手首をつかむ。

Step to the left with your left foot, extending your arms in front of you as if cutting across uke's right side, and grip his wrist with your left hand.



5

受けの右手をつかんだまま、踏み出した左足を軸に、右後ろに回転する。

Maintaining your grip on uke's wrist, pivot on your left foot around to the right rear.



6

受けが追って回り込んできた時、右足を軸に左足を後ろ左回転して、小手を返す。

When your turning motion draws uke around, pivot on your right foot to draw your left foot around to your left rear as you turn his hand over into kotegaeshi.

相半身片手取り 小手返し
Aihanmi katatedori kotegaeshi



7

倒れた受けの右肘をつかみ、回転させる。

Grip uke's right elbow and turn him over.

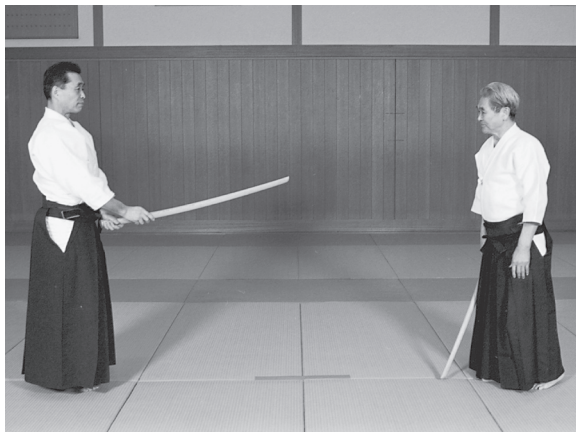


8

受けの左手をおさえて終える。

Finish by controlling uke's left hand.

■ 剣 対 剣 *Technique with two swords*



1

この場合、受けは突になる。

As uke comes to thrust,



2

突いてくる受けに対し、左足を踏み出して、剣の棟で受け流す。

step with your left foot and use the back ridge of your sword to parry his sword so that it flows past.



5

右足を右に踏み出して、受けの右から左にかけて胴払いをする。

Step to the right with your right foot and cut across uke's midsection from left to right.



6

斬りおろす受けに対し、左足を寄せて、右に体を捌く。

As uke cuts downward, draw your right foot forward and shift your body to your right while cutting his body from his right to the left.

相半身片手取り 小手返し
Aihanmi katatedori kotegaeshi



3

右足を寄せて左足に重心を移し、返す剣で受けの右小手をとらえる。

Draw your right foot over, shifting your weight onto your left foot, and turn your sword over to cut to uke's right wrist.



4

切先をはずすと受けは再度振りかぶるので、右足を右に踏み出す。

If you move your swordtip away from uke's wrist, he raises his sword again, and therefore you step to the right with your right foot.



7

斬りおろした受けに対し、左側面の首をとらえる。

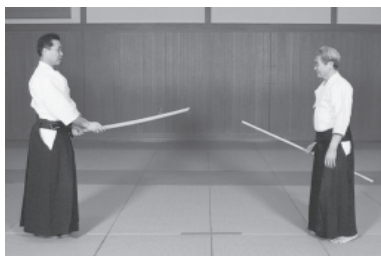
As uke completes his cut downward, cut to the left side of his neck.



8

切先を受けの胸元に付けて終える。

Finish with your swordtip pointing at uke's chest.



1



2



3

突いてくる受けの剣を受け流し、左足を左に踏み出して左側に捌く。

Receive uke's thrust and allow it to flow past, stepping to the left with your left foot and shifting to the left.



6

受けは再度振りかぶる。その時左手を逆手に持ち替え、杖の先で受けのノド元に付ける。

As uke raises his sword again, change your left hand to a reverse grip and thrust to uke's throat with the end of the jo.



7

受けのノド元に付けたまま、右手を引く。

Keeping the jo pointed at uke's throat, draw your right hand back.

相半身片手取り 小手返し
Aihanmi katatedori kotegaeshi



4

右足を寄せて、体を左に捌き、返す杖で受けの小手をとらえる。

Draw your right foot up, shift your body to the left, and strike uke's wrist with the jo.



5

おさえている受けの小手をはずして、右足を右に踏み出す。

Shift the jo off uke's wrist and step to the right with your right foot.



8

斬りおろす受けに対し、左足を寄せて右に体を捌く。

As uke cuts downward, draw your left foot up and shift your body to the right.



9

斬りおろした受けの左横面をとらえる。

As uke completes his downward cut, strike diagonally to his head.



10

ノド元に付けて終える。

Finish with the jo pointed at uke's throat.

相半身片手取り 三教

Aihanmi katatedori sankyo

三教には内回転（相手の腕の中を通り抜けて回る）の技と、外回転がありますが、ここでは内回転の技を紹介します。

相手に手刀を押し込んで入ってはいけません。これでは相手の当てが入ってしまいます。相手を前に出す稽古をします。

Sankyo can involve either an inside turn, in which you pass inside your opponent's arm, or an outside turn. Here we show the first technique involving an inside turn.

The edge of your hand should not clash with your opponent's force, as this will allow him to strike you. Rather, you should practice bringing your opponent in front of you.



本来の当て *Striking*



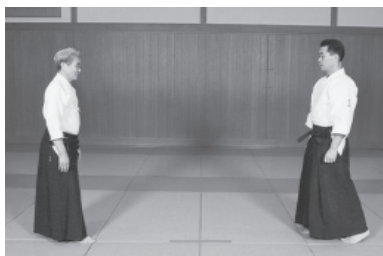
本来ならば相手の脇に平貫手を入れる。

In actuality, you could strike the opponent's side with a spear-hand thrust here.



これにより相手を浮かすことができる。しかし、合気道では受けの肘に当て、動きを制する。

By doing this you can raise your opponent up. In aikido, however, we attack his elbow to control his movement.



1



2

右手を取りにくる受けに対し、左足を左に踏み出し

As uke comes to take your right wrist, step to the left with your left foot.



3

右手は左から右への胴払いをし、左手は受けの右脇腹に平貫手が入る。

Cut across uke's body from left to right with your right hand, at the same time striking to his right side with a left spear-hand thrust.

■ 徒手 対 徒手



4

右手を大きく受けの前に引き出し

Draw your right hand in a large motion out in front of uke.



5

左手を受けの右肘裏に添える。

Bring your left hand to uke's right elbow.



8

左手で受けの右手首をつかむ。

Grip uke's right wrist with your left hand.



9

脇を抜けて、受けの右手の平をひねる。

Continue moving out from beneath uke's arm, twisting his right palm as you go.

相半身片手取り 三教
Aihanmi katatedori sankyo



6

左手で受けの左肘を伸ばして前に押し出す。

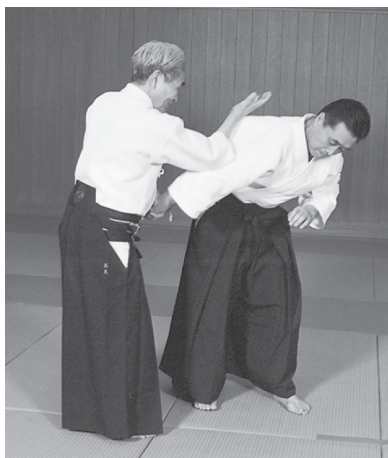
Use your left hand to extend uke's left elbow and push it forward.



7

右足を前に踏み出して、受けの腕の中を左に回転しながら抜ける。

Step forward with your right foot, then turn to the left, passing beneath uke's arm.



10

右手の手刀で受けの顔面をとらえる。

Strike to uke's face with a right knife-hand.



11

右手で受けの右肘をおさえ

Use your right hand to control uke's right elbow.



12

左膝を受けの右肘内側に当て、腕を右にひねる。

Bring your left knee up against uke's right elbow and twist his arm to the right.



1



2

振りかぶる受けに対し、左足を踏み出して、受けの右脇から左脇に一文字に斬り払う。

As uke raises his sword, step with your left foot to cut straight across from his right underarm to his left underarm.



3



4

斬りおろす受けに対し、左に体を捌く。

As uke cuts downward, shift your body to the left.



8

再度振りかぶる受けに対し、受けの左脇下より胴払いをしながら左に回り込む。

As uke raises his sword again, cut across his body from his left and continue turning to the left.



9

斬りおろす受けに対し、左足を軸に左回転する。

As uke cuts downward, pivot on your left foot around to the left.



10

再度振りかぶる受けに対し、左足を踏み出して、受けの左腕をとらえる。

As uke raises his sword again, step with your left foot and cut to his left arm.



5

斬りおろした受けの左首をとらえる。

As uke completes his downward cut, cut to the left side of his neck.



6

首から切先をおろし、小手をおさえ、左足を踏み出す。

Bring your swordtip down to control uke's wrist and step outward with your left foot.



7

切先をはずし剣を立てる。

Free your swordtip and raise your sword upward.



11

振りおろす受けに対し、左に捌きながら受けの首をとらえる。

As uke cuts downward, shift to the left and cut to his neck.



12

首からノド元におろして終える。

Finish by bringing your swordtip down from uke's neck to his throat.



1



2



3



4

振りかぶる受けに対し左足を踏み出し、杖の先端を左から回しながら、受けのノド元に付ける。

As uke raises his sword, step with your left foot and rotate the end of the jo in a circle from the left and bring it up to uke's throat.



8



9



10

右足を左前に踏み出して、振りかぶった受けの膝を打ち払い、左回転して抜ける。

Step to the left and forward with your right foot, striking across uke's knee with the jo and turning to the left out of the way of his sword.

回転して抜ける時、杖を立てる。

As you turn and move out of the way, lift the jo to a vertical position.

再度振りかぶる受けに対し

As uke raises his sword again,



5

振りおろす受けに対し、杖を返して後端で受けの右横面をとらえる。

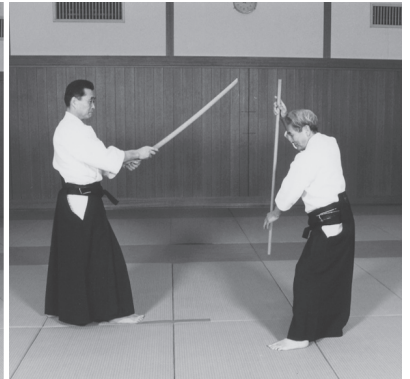
As uke cuts downward, turn the jo over and use the rear end to strike diagonally to the right side of uke's head.



6

杖の先端をノド元に向けたまま、左足を踏み出し、左手を引きさげる。

Keeping the jo pointed at uke's throat, step with your left foot and draw your left hand back.



7

杖の先端をはずして立てると、受けは振りかぶる。

As you move the jo away from uke's throat into a vertical position, uke raises his sword.



11

右足を踏み込んで、受けの左腕をとらえる。

step in with your right foot and strike to his left arm.



12

左に体を捌いて、受けの横面をとらえて終える。

Shift your body to the left and finish by striking to the side of uke.

袖取り二技 袖取り小手返し／両袖取り二教

Two Sodedori techniques: Sodedori kotegaeshi / Ryosodedori nikyo

袖取りは袖を切り離します。これは当ての呼吸で行ないます。ここでは袖取り小手返しと両袖取り二教を紹介します。片袖取りも両袖取りも何ら変わることはありません。袖取りの切り離しができれば両袖もできます。

袖を取られた時に手刀を相手の腕に入れて入るやり方を見かけますが、これでは相手の攻撃を受けてしまいます。

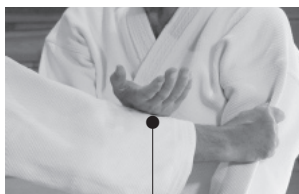
切り離しは当ての呼吸です。切り離れた時、すでに相手の攻撃は入らない状態にしなければなりません。

In sodedori you release your opponent's grip from your sleeve using a striking rhythm. Here I introduce sodedori kotegaeshi and ryosodedori nikyo. Handling ryosodedori (double-sleeve grab) is no different from handling katasodedori (single-sleeve grab), since if you are able to release one sleeve then you can release two in the same way. I sometimes see people try to enter by bringing the edge of their hand against their opponent's arm as he takes hold of their sleeve, but in fact this puts them in a vulnerable position. Instead, you must release your sleeve using a striking rhythm, so that at the point of release you are already in a place where your opponent's attack cannot reach you.



スッと相手の腕に手を乗せる。この角度がさがったりすると相手の突きを受ける。

Quickly slip your hand onto your opponent's arm. Avoid lowering the angle of your arm at this point, as doing so may bring you into a vulnerable position.



この写真の右手が当てである。この手が相手をおさえているから相手の攻撃が入らない。自分がさがったら相手の射程距離になるので危ない。足の運びは足を寄せ、そして小手返しに入る。袖は前袖を取らせること。奥袖は当てが入るので危ないからである。相手が袖を取った時には充分に手を引き、同時にもう片手は締め、力の統一ができるようにする。

As shown here, the movement of your right hand is actually a strike. This hand controls your opponent so that his attack cannot reach you. If you move back, you put yourself dangerously within your opponent's striking range. Your footwork should involve drawing your foot up as you move into kotegaeshi. Make sure your opponent grabs the front of your sleeve and not the side or back, since allowing him to reach any deeper leaves you in his striking range. As he takes your sleeve, draw your one hand back fully while at the same time closing your other arm so that the energy of your movement is balanced.



1



2

袖口を取りにきた受けに対し

Uke comes to take hold of your sleeve.



3

右手の甲を受けの肘内側に当てる。

Bring the back of your right hand sharply against the inside of uke's elbow.



おちいりやすい
間違い
Common
Mistake

このように手刀で袖の切り離しをやると

If you use the edge of your hand to release your sleeve from uke's grip...



相手の攻撃を受けてしまう。

...you become vulnerable to his attack.

■ 徒手 対 徒手



4

左腕は肘より引き、右手は手刀で受けの肘の内側を切り離す。この動作を一気に行なう。

In a single motion, draw your left elbow and arm back while cutting with the edge of your right hand against the inside of uke's elbow to release his grip.



5

切り離して、受けの右手をおさえたまま左足を踏み込み、左に回り込む。

Having cut away uke's grip, keep control of uke's right arm as you step in with your left foot and turn.



袖を切り離す時の形 Freeing your sleeve

斬るのは当ての呼吸。相手の顔面に右手で当てを入れ、袖を切り離す時は右手をおさえすぎたりしない。両腕を水平にしないと相手の攻撃が入る。

Cut using a striking rhythm. Strike to uke's face with your right hand, and when cutting away his grip, be sure not to push it away too strongly. If you don't keep both of your arms horizontal, he may be able to attack you.



8

左後ろに回転する。

Turn to the left rear.

袖取り 小手返し (切り離し)
Sodedori kotegaeshi (kirihanashi)



6

左手で受けの右手をつかみ、左足を軸にして、受けの右後ろに回転する。

Take hold of uke's right hand with your left hand and pivot on your left foot around to his right rear.



7

受けが追い込んだところを右足に重心を移し

As uke follows around, shift your weight to your right foot and begin to turn around to your left rear.



9

倒れる受けの上方より回り込み、右手を肘に付けて転がす。

As uke falls, turn around, placing your right hand on his elbow to move him.



10

背面を向いた受けの手首をおさえて終える。

With uke prone, finish by controlling his wrist.

■ 剣 対 剣 *Technique with two swords*



1



2

ノドを突いてくる受けに対し、体を右に捌き、剣の鎧で突きの剣を受け流す。

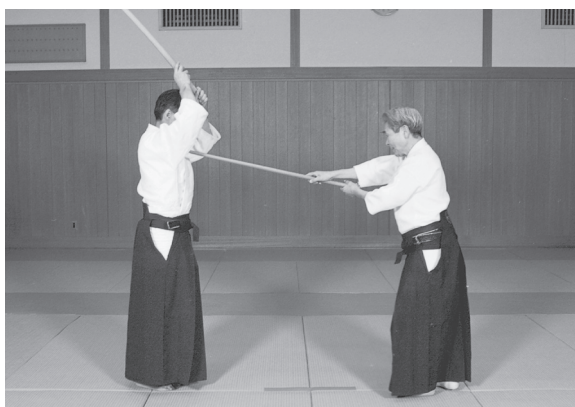
As uke thrusts to your throat, shift your body to the right and parry with the side of your blade so that his sword flows past you.



3

充分に伸びきったところで受けの腕をとらえる。

As uke's reach becomes fully extended, cut to his arms.



5

振りかぶる受けの右脇下から左脇下にかけて一文字に斬り払い、右側に踏み出す。

As uke raises his sword, step to the right and cut straight across his body from his right underarm to his left underarm.

袖取り 小手返し (切り離し)
Sodedori kotegaeshi (kirihanashi)



4

切先をはずすと受けは再度振りかぶる。
左足を踏み出し、剣を左側に構える。

As you move your sword tip away, uke raises his sword again. Step with your left foot and position your sword at your left side.



6

斬りおろす受けに対し、右側面より受けの左首に斬り付ける。

As uke cuts downward, cut from the right to the left side of his neck.



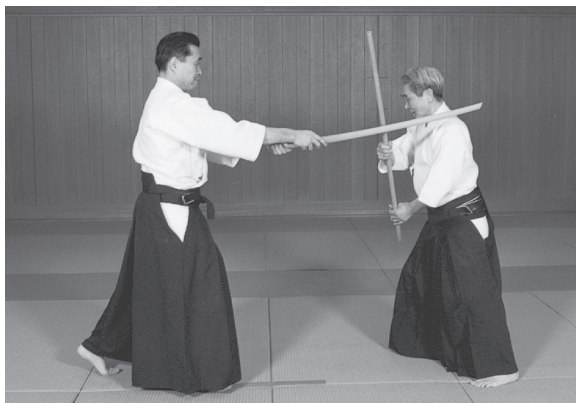
7

左手で剣を引き、切先をノド元へ付けて終える。

Draw your left hand back and finish with your swordtip pointing at uke's throat.



1



2

突いてくる受けに対し、体を右に捌きながら受け流す。

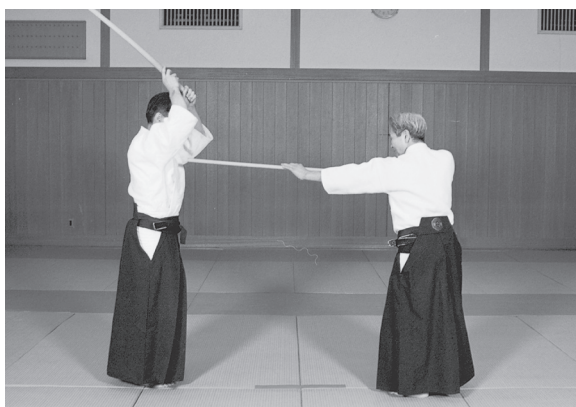
As uke thrusts to your throat, shift your body to the right and parry so that his sword flows past you.



3

伸びきった受けの腕をとらえる。

As uke's reach becomes fully extended, strike his arms.



6

振りかぶる受けに対し、杖の先端をノド元に付ける。

As uke raises his sword, thrust to his throat with the end of the jo.

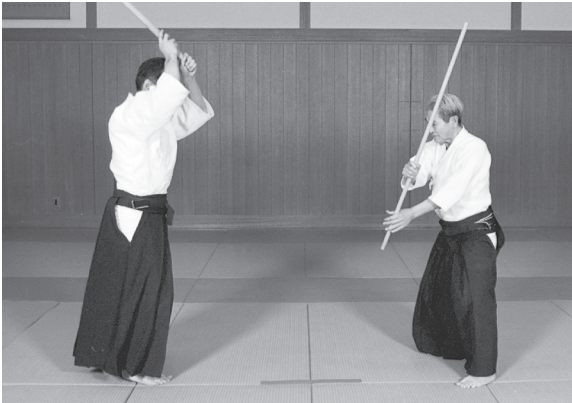


7

杖の先端をノド元に向けたまま、右足を右に踏み出し、右手を頭上にあげ構える。

Keeping the jo pointed at uke's throat, step to the right with your right foot and raise your right hand above your head.

袖取り 小手返し (切り離し)
Sodedori kotegaeshi (kirihanashi)



4

杖の先端をはずすと受けは再度振りかぶるので、左に足を踏み出し体を捌く。

As you move the end of the jo away, uke raises his sword again. Step to the left and shift your body.



5

左手を離して杖を逆手に持ち替え

Release your left hand and change it to a reverse grip.



8

斬りおろす受けに対し、体を右に捌いて杖を回し、後端で受けの横面を打つ。

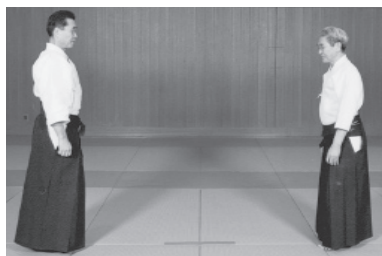
As uke cuts downward, shift your body to the right and bring the rear end of the jo around to strike diagonally to his head.



9

左手で杖を引き、先端をノド元に付けて終える。

Draw your left hand back and finish with the jo pointing at uke's throat.



1



2



3

両袖を取りにくる受けに対し、受けの肘内側に右手の甲を当て、右手を手刀打ちするのと同時に、左手は肘より引き抜く。この動作は一気に行なうこと。切り離れたあとは、小手返しと同じになる。

As uke comes to take hold of your two sleeves, in a single motion bring the back of your right hand sharply against the inside of uke's elbow and, while striking with the edge of your right hand, draw your left elbow and arm back fully out of range. Once the release is achieved, the rest is the same as for kotegaeshi.



7

右足を受けの後ろ側に踏み込むと同時に右手の脇を締め、手首を締める。

Step to uke's rear with your right foot while closing your right arm toward your right armpit and controlling his left wrist.



8

右手をはずし、受けの肘に添え、右足を軸に左回転する。

Release your right hand, shift it to uke's elbow, and pivot left on your right foot.



9



4



5

右足を右に踏み出し、腰を割って右手をおろし、左手は裏拳で受けの面をとらえる。

Step to the right with your right foot and drop your right hand down in front of your hips, at the same time striking uke's face with a left back-fist.



6

左手で受けの左手をつかみ、右足を軸に回転し、受けと並ぶように立つ。

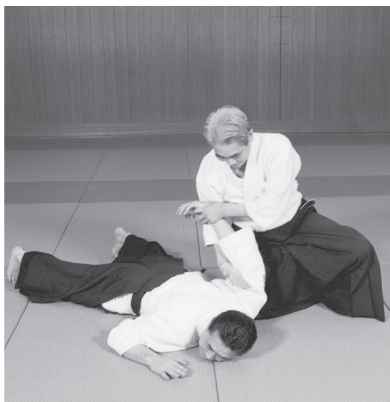
Take hold of uke's left hand with your left hand and pivot on your right leg around to stand beside him.



10

左手をつかんだまま、右手で受けの肩をおさえ

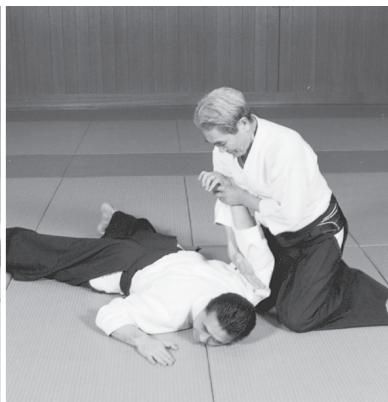
Continuing to hold uke's left hand, bring your right hand down to control his shoulder.



11

受けの手首を右腕にのせる。

Bring uke's wrist onto your right arm.



12

体を左にひねり、受けの腕を締める。

Twist your body to the left as you pin uke's arm.

■ 剣 対 剣 *Technique with two swords*



1



2

受けの突きに対し、右に踏み出し体を捌き、剣の鎗部分で受け流す。

As uke thrusts to your throat, shift your body to the right and parry with the side of your blade so that his sword flows past you.



3

右に体を捌き、右足を寄せて伸びきった受けの腕をとらえる。

Shift your body to the right, draw your right foot up, and cut to uke's extended arms.



6

巻きあげた剣で、振りあげた受けの左腕をとらえる。

As uke recovers from your wrap-ping motion and raises his sword, cut to his left arm.



7



8

受けの正面から受けの右脇下をとらえる。

Standing in front of uke, cut to his right underarm from the front.



4

右足を右に踏み出し腰を割って、受けの剣を棟でおさえる。

Step to the right with your right foot and bring your sword down in front of your hips to control uke's sword with the back of your blade.



5

剣の棟で右に巻きあげて、右に重心を移す。

With the back of your blade, wrap uke's sword around to the right and up, and shift your center of gravity to the right.



9

右足を右に踏み出し、右脇から左脇に横一文字に斬り払う。

Step to the right with you right foot and cut straight across uke's body from his right underarm to his left underarm.



10

斬りおろす受けに対し、左側面の首筋に付ける。

As uke cuts downward, cut from the left to the back of his neck.



11

左手を引いて、切先をノド元に付けて終える。

Draw your left hand back and finish with your swordtip pointing at uke's throat.

■ 剣 対 杖

Technique with sword & staff



1



2

受けの突きに対し、右足を右に踏み出し体を捌き、剣を杖で受け流す。

As uke thrusts, step to the right with your right foot and shift your body and jo so that his sword flows past you.



3

左足を寄せて右に体を捌き、受けの上腕をとらえる。

Draw your left foot up, shift your body to the right, and strike to uke's upper arm.



6

右手を順手に持ち替えて、受けの左小手をとらえる。

Change your right hand to a straight grip and strike to uke's left wrist.



7

左手を逆手に持ち替え、杖の先端を左回りで受けのアゴをとらえる。

Change your left hand to a reverse grip and rotate the end of the jo around from the left to strike to uke's chin.



4

右足を横に踏み出し、左手を逆手に持ち替える。

Step to the side with your right foot and change your left hand to a reverse grip.



5

杖を左から回して受けの剣を打ち払い、右手を頭上に引きあげる。

Rotate the jo around from the left, striking uke's sword, and draw your right hand above your head.



8

右手を順手に持ち替えて、受けの左横面をとらえる。

Change your right hand to a straight grip and strike diagonally to the left side of uke's head.



9

左手を引いて、杖の先端をノド元に付けて終える。

Draw your left hand back and finish with the jo pointing at uke's throat.

肩取り面打ち 四方投げ

Katadori menuchi shihonage

※技名は肩取りであるが、本来相手を制するには袖である。袖を制しなければ肩を取っても意味がない。従って本書では、袖取りをもって“肩取り”にしているので注意が必要である。

肩取りというのは突きです。突きながらそのまま相手の顔面をとらえる入身です。

相手が肩を取り、一方の手で打ち込んでくる触れ合い一瞬で、すでにこちらが相手を倒せる状態になっていなければなりません。

肩取りは手取りよりもっと至近距離になりますから、当然当てが出てこなければならない。これが二教などになると、いろんな使い方が入ってきます。

* While the name of this technique refers to a shoulder grab (katadori), your opponent's real aim is to grab your sleeve, since holding onto your shoulder without controlling your sleeve would have little meaning. Please note that the proper target of “katadori” attacks shown throughout this book is in fact the upper sleeve.

A shoulder grab can in fact be interpreted as a punch or thrust, and more specifically, punching while at the same time entering with another strike to the face. Your opponent grabs your shoulder and, in the next instant, also strikes to your face with his other hand. Because of the speed at which these actions take place, you must already be in a position to control and down him before he can complete his attack. Katadori takes place at a significantly closer range than tedoru (wrist grabs), so naturally striking is that much more important. This finds an even greater range of application in techniques like nikyo.



アゴに当てを入れ

Striking to the opponent's chin

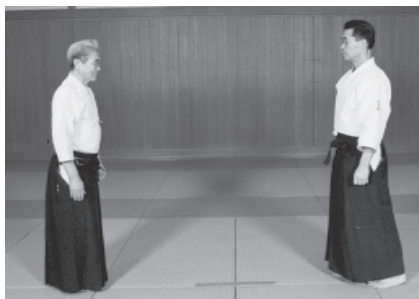


顔面に当てを入れる

Striking to the opponent's face

入った時に、突きと反対の手で相手のアゴに当てを入れながら回転して、四方投げを行なう。半歩入ったと同時に当てを入れる。

Use both hands to deal with the opponent's attacks as you enter, striking to his chin and face, then turning into shihonage. With your first half step, you are simultaneously striking.



1



2

右足を右側面に踏み出し、正面を打ってくる受けの右手を右手で受け流し、左手で受けの正面をとらえる。

Step to the right side with your right foot while using your right hand to parry uke's striking right hand so that it flows past, and your left hand to strike to his face.



3

右に体を捌き、打ちおろす受けの右手を左手で受け流し、右手で受けの正面をとらえる。

Shift your body to the right, guiding uke's falling right hand down with your left hand in a flowing motion while at the same time striking his face with your right hand.

■ 徒手 対 徒手



4

正面を打った右手と受け流した左手を共に斬りおろす。
斬りおろした両手と共に、右足を右に踏み出し体を捌く。

Cut downward with both of your hands in unison, also stepping to the right with your right foot and shifting your body.



5

両手を振りかぶるようにしながら、左足を前に踏み出す。

Raise your hands up as if raising a sword and step forward with your left foot.

肩取り面打ち四方投げ
Katadori menuchi shihonage



6

左足を軸に回転し、受けと反対の方向を向いて、受けの背後に右足を踏み出す。

Pivoting on your left foot, turn around to face the opposite direction from uke and step behind him with your right foot.



7



8

倒れた受けに対し、右足を踏み出して体に付ける。

Step up to uke with your right foot and place it against his body.



9

右足を体に付けて終える。

Finish with your right foot against uke's body.

■ 剣 対 剣 *Technique with two swords*



1



2

正面に振りかぶる受けに対し、右足を右に踏み出し、剣をノド元に突き込んだあと、切先を左に回す。

As uke raises his sword to strike forward, step to the right with your right foot and thrust toward his throat, then turn your swordtip to the left.



3

斬りおろす受けに対し、右に体を捌いて受けの正面をとらえる。

As uke cuts downward, shift your body to the right and cut to his head.



6

振りかぶる受けに対し、左足を前に踏み出し、胴払いに入る。

As uke raises his sword, step forward with your left foot and cut across his body.



7

斬りおろす受けに対し、左足を軸に胴払いをして斬り抜け、右に一回転する。

As uke cuts downward, pivot on your left foot, finishing your cut across his body and turning to the right out of range and all the way around.

肩取り面打ち四方投げ
Katadori menuchi shihonage



4

受けの正面をとらえた剣の切先を胸元までさげる。

After cutting to uke's head, lower your swordtip to his chest.



5

右足を右に踏み出し、剣の刃を上向きに返す。

Step to the right with your right foot and turn your sword over so the blade faces up.



8

再度振りかぶる受けに対し、正面をとらえる。

As uke raises his sword again, cut to his front.



9

左手を引いて、切先をノド元に付けて終える。

Draw your left hand back and finish with your swordtip pointing at uke's throat.



1



2

振りかぶる受けに対し、右足を右に踏み出し、杖の後端で受けのアゴをとらえる。

As uke raises his sword, step to the right with your right foot and strike to his chin with the rear end of the jo.



3

体を右に捌きながら、杖を左から右に回し

Shifting your body to the right, rotate the jo around from left to right.



4

斬りおろす受けに対し、右側面より受けの面をとらえる。

As uke cuts downward, strike to his head from the right.



8

再度振りかぶる受けに対し、右回りに一回転する。左足を前に踏み出して、膝を打ち払う。

As uke raises his sword again, turn to the right and step forward with your left foot as you strike across his knees.



9



10

振り返りざまに、振りかぶる受けの正面をとらえる。

Turn around and strike to uke's front as he raises his sword.

肩取り面打ち四方投げ
Katadori menuchi shihonage



5

面に打ちおろした杖は、そのまま受けのノド元に付ける。

After striking uke's head, bring the jo down to his throat.



6

杖を受けのノド元に付けたまま、右手を手元まで引き寄せ、右足を右に踏み出す。

Keeping the jo pointed at uke's throat, slide your right hand back to the left hand and step to the right with your right foot.



7

ノド元に付けた杖をはずし、左手を逆手に持ち替える。

Move the jo away from uke's throat and change your left hand to a reverse grip.



11

左手を引いて、杖の先端をノド元に付けて終える。

Draw your left hand back and finish with the jo pointing at uke's throat.



12

残心

Zanshin (opposite view)

肩取り面打ち 二教

Katadori menuchi nikyo

この技では、相手の力を受け流して調和することで捌きます。相手の攻撃を等速で迎い入れることが大事です。これは同時に、当ての呼吸の内容をもっています。

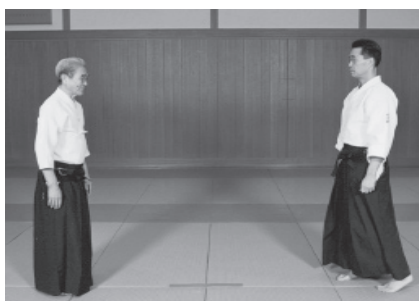
手を回転させているので相手の力を流すようにすることで、自分の力も倍化します。

In this technique shift your body in such a way that your opponent's power flows past you and you harmonize with his movement. It is important to meet the attack at a constant and matching speed, for this gives good practice in using a striking rhythm. You also learn to turn your hands and let them flow in such a way that any power your opponent exerts complements your own.



相手に向かった手の平を相手の力を感じないくらいに返す。手の平が返って上に向いてくる、これが特徴である。相手の力を流しているが、本来は連続の当てが入る。

Meet the opponent's attacking hand with your open hand in such a way that you barely feel his power. Turn your hand so that your palm is up. This is a key feature of this technique. Though you let your opponent's power to flow past you, in reality, there is an opportunity here for a series of connected strikes.



1



2

袖を取って正面を打ってくる受けに対し、右足を右に踏み出し、右手を軽く受けの右手に合わせる。この時右手は受けの力を感じない程に合わせるのがポイント。

As uke takes your sleeve and strikes to your face, step forward with your right foot and lightly meet his attacking right hand with your right hand. It is important at this point not to feel a strong clash of energies.



3

右に体を捌き、右手は受けに触れる瞬間、手の平を上向きに返す。

Shift your body to the right and, at the instant you make contact, turn your hand over so your palm faces up.



相手の顔面へ突き、気を抜く

A distracting thrust to the face



脇にエンピ

An elbow strike to the side



金的に当て

A strike to the groin

至近距離から充分当て身が入れられる内容を含んでいる。肩取りを相手の攻撃“突き”と考えると、本来は連続の当てが入る。当ての呼吸をもって相手の顔面へ突きを入れ、相手の気を抜いたところで脇へエンピを入れ、そして金的へ当てを入れる。

The close range at which this technique is performed offers many opportunities to strike. If you regard the grab to your sleeve as a thrusting attack, you will notice where such a series of strikes might be used. Using a striking rhythm, you can strike his face and, as he becomes distracted, his side with your elbow and his groin with a backfist.



4

右足を軸に、左足を後ろに回転させ、打ち込む受けに対し体を捌く。

Pivoting on your right foot, swing your left foot around to the rear, shifting your body in relation to uke's strike.



5

しっかりと腰を落とし、騎馬立ちの姿勢を作る。右手は左腰に添え、左手は裏拳で受けの正面をとらえる。

Sink your hips down into a strong horse-riding stance. Bring your right hand over to your left hip and strike to uke's face with a left backfist.



8

右手を受けの肘に付け、右足を受けの左裏側に踏み出す。

Grip uke's elbow with your right hand, and step to his left rear with your right foot.

肩取り面打ち 二教
Katadori menuchi nikyo



6

右足を軸に左回りに回転し、受けの左側面に立つ。

Pivoting on your right foot, turn around to the left to stand beside uke.



7

受けの左手の甲をしっかりと右肩に付ける。

Hold the back of uke's left hand tightly against your right shoulder.



9

右足を軸に、受けの左肘を大きくかぶせるようにして左回転する。

Pivoting on your right foot, bring uke's left elbow over his head with a large motion and turn around to the left.



10

体を左に回し、受けの腕を締める。

Turn your body to the left as you pin uke's arm.

■ 剣 対 剣 *Technique with two swords*



1



2

右足を右に踏み出し、振りかぶる受けの右小手を剣の棟でとらえる。

Step to the right with your right foot and control uke's raised right wrist with the back of your sword.



3

右足を右に踏み出しながら、受けの右脇下から左腰に向けて、斜めに逆袈裟に斬りおろす。

Stepping to the right with your right foot, cut downward with a reverse diagonal cut following the line from uke's right underarm through and past his left hip.



6

右足を右に踏み出し、左脇下から横一文字に斬り払う。

Step to the right with your right foot and cut straight across uke's body starting from his left underarm.

肩取り面打ち 二教
Katadori menuchi nikyo



4

右に体を捌いて、斬りおろした受けの正面をとらえる。

Shift your body to the right and cut to uke's head as he completes his downward cut.



5

再度振りかぶる受けに対し、受けの右脇下をとらえる。

As uke raises his sword again, cut to his right under-arm.



7

斬りおろす受けの左首をとらえる。

As uke cuts downward, cut to the left side of his neck.



8

左手を引き、切先を受けのノド元に付け終える。

Draw your left hand back and finish with your swordtip pointing at uke's throat.



1



2



3

右足を前に踏み出して、振りかぶる受けの剣に合わせ、杖の先端を左より巻きあげる。

Matching uke's timing as he raises his sword, step forward with your right foot and bring the jo around and up from the left.



7

右手を頭上に引きあげる。

Draw your right hand up over your head.



8

右に体を捌いて、斬りおろす受けの正面をとらえる。

Shift your body to the right and strike straight down to uke's head as he cuts downward.

肩取り面打ち 二教
Katadori menuchi nikyo



4

振りかぶる受けの右小手をとらえる。

Strike uke's upraised right wrist.



5

右手を手前にさげ、左手を逆手に持ち替え、右足を右に踏み出す。

Bring your right hand down in front of you, change your left hand to a reverse grip, and step to the right with your right foot.



6

振りかぶった受けの膝を打つ。

Strike across uke's knees.



9

再度振りかぶる受けに対し、右足を右に踏み出し、左手を逆手に持ち替え、杖の先端を受けのノド元に付ける。

As uke raises his sword again, step to the right with your right foot, change your left hand to a reverse grip, and bring the end of the jo up to his throat.



10

斬りおろす受けに対し、右に体を捌き、右手を順手に持ち替えて、杖の後端で面をとらえる。

As uke cuts downward, shift your body to the right, change your right hand to a straight grip, and strike his head with the rear end of the jo.



11

左手を引いて、杖の先端をノド元に付けて終える。

Draw your left hand back and finish with the jo pointing at uke's throat.

肩取り面打ち三教

Katadori menuchi sankyo

この技は相手が来たのを手刀で受けて流し、体の向きも変えます。ここまでは二教と同じですが、そこから下におろし入ります。この時に相手の脇に当てを入れ、腕を取って回す時、相手の肘に手を添え、回します。このようにして相手の体を浮かします。これがないと相手の攻撃を受けてしまいます。これはすべて当ての手法です。

In this technique you use the blade edge of your hand to deflect your opponent's attacking hand and let it flow past, while at the same time changing the orientation of your body. The technique is similar to nikyo to this point, but you then continue bringing your opponent's arm down as you enter. You strike his side, then grasp and straighten his elbow to unsettle his balance as you turn. Failing to control your opponent in this way makes you vulnerable to attack. Preventing this all depends on your use of striking.



右足が踏み込んで相手の手を受けた右手を回転させながら、左足を右足に引きつけ寄せるが、その足は踏み込まずにすぐに踏み替える。足をさげないで逆に寄せる、踏みきらない。寄せるとは「当ての呼吸」である。当てるわけにいかないから踏み替えて、相手の側面に入って相手を導き出していくのである。

この足の捌きは正面打ちでも使っている。



Stepping with your right foot, you rotate your right hand as it receives your opponent's attacking hand and draw your left foot over to the right, not stepping but rather switching the positions of your feet. Shifting your feet like this, instead of simply stepping, gives you a striking rhythm. Since your intention is not actually to strike, however, you use this foot movement to enter to the side and draw your opponent out. This same footwork is used to deal with a shomenuchi strike.



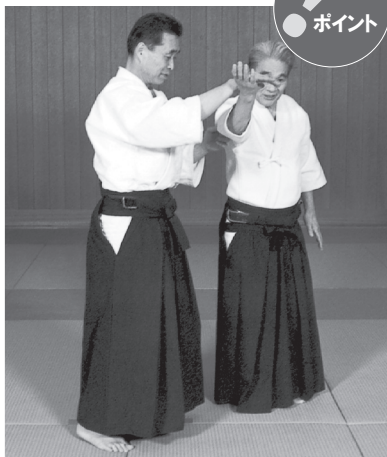
1



2

相手の攻撃を手刀で受けて流し、体の向きも変える（二教と同様）。

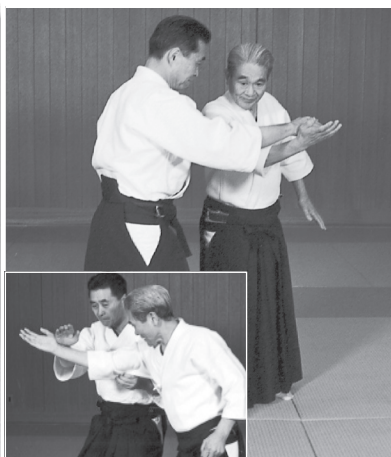
Receive uke's attack with the edge of your hand and let it flow past as you change the orientation of your body (similar to nikyo).



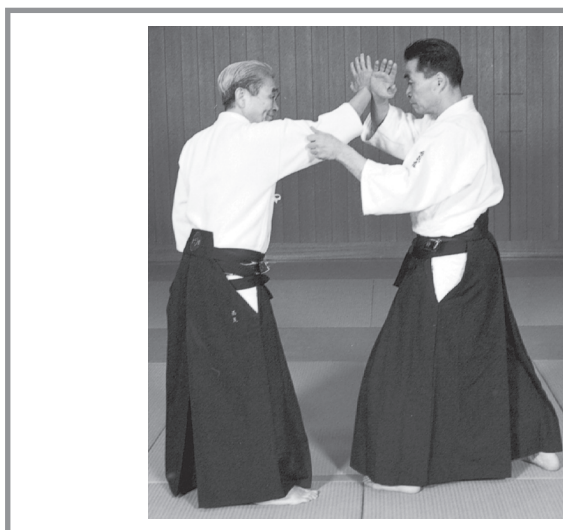
3

受けた手をさげながら左足を踏み出す。

Bring your right hand down while stepping with your left foot.



4



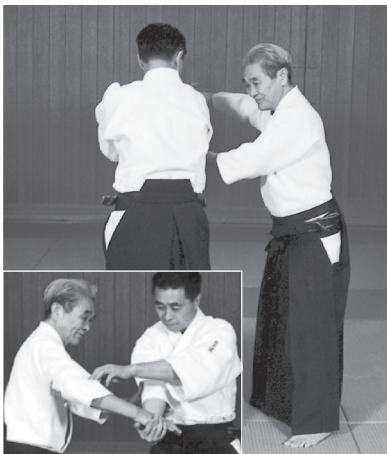
■ 徒手 対 徒手



5

右手をおろすと同時に左足を左に踏み出し、体を左に捌く。

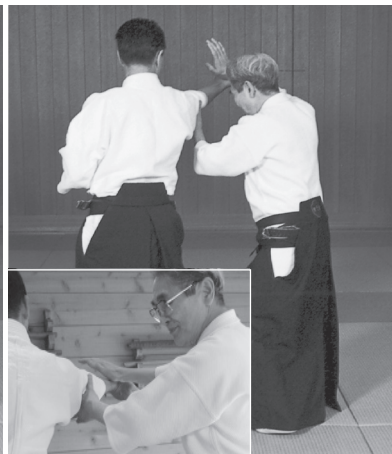
As you bring your right hand down, step to the left with your left foot and shift your body to the left.



6

右手を大きく受けの前に引き出す。

Draw your right hand out in front of uke in a large movement.



7

左手は受けの右肘に添える。

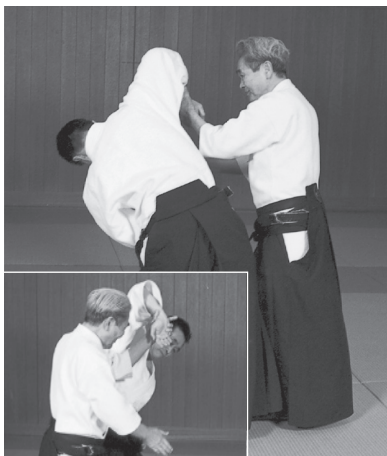
Bring your left hand to uke's right elbow.



11

左足を踏み出して、右手で受けの右手首をつかみ、受けの右脇下を抜ける。

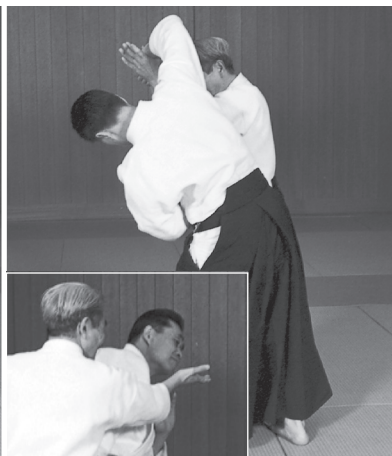
Step with your left foot, gripping uke's right wrist with your right hand, and slip past his right side.



12

抜けた時には、受けの右手の甲をにぎって左にひねりあげる。

As you slip past uke, grip the back of his right hand and twist it up to the left.

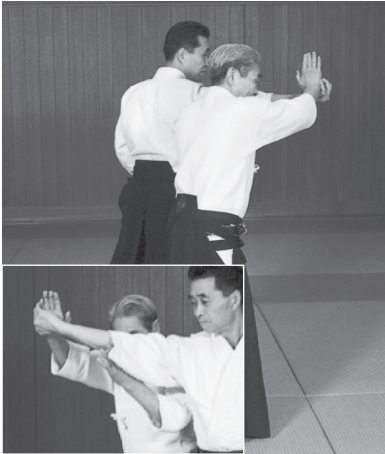


13

左足を受けの後ろに踏み出し、下から受けのアゴに右の手刀で当てを入れる。

Step behind uke with your left foot and strike his chin from below with a knife-hand.

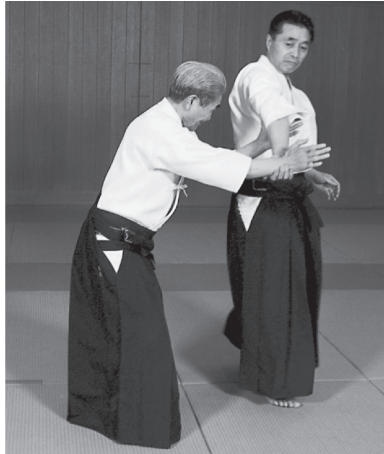
肩取り面打ち 三教
Katadori menuchi sankyo



8

右手を大きく引き出し、肘を押し出すようにして、左から右へ受けを引き出す。

Extend your right hand in a large movement, drawing uke's arm from left to right so that his elbow straightens.



9

腕を取って回す時、相手の肘に手を添え、相手の体を浮かす。

As you bring uke's arm around, control his elbow with your hand in order to unsettle his balance.



10

貫手が入られるよう、手の平は上に向ける。

Keep your palm facing upward as you would for a spear-hand thrust.



14

右手は受けの右肘内側をおさえる。

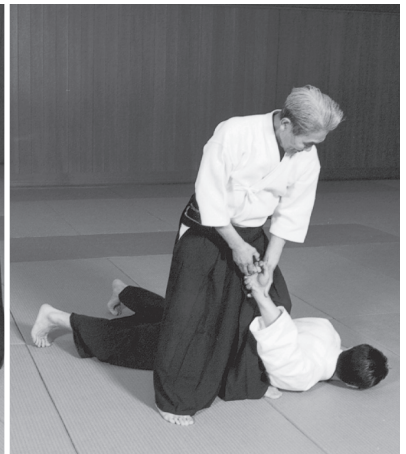
Use your right hand to control the inside of uke's right elbow.



15

左足を軸に右後ろに回転する。

Pivoting on your left foot, turn around to the right rear.



16

受けの腕を右にひねって締める。

Control uke's arm by twisting it to the right.

■ 剣 対 剣 *Technique with two swords*



1



2

振りかぶる受けに対し、下から剣を巻き上げるようにして、棟で受けの右腕をとらえる。

As uke raises his sword, bring your sword up in a wrapping motion so that the back of it comes up to control his right arm.



3



4

斬りおろす受けに対し、左足を左に踏み出し、受けの右脇をとらえる。

As uke cuts downward, step to the left with your left foot and cut to his right underarm.



8

上段に振りかぶる受けに対し、右足を前に踏み出して、左脇腹をとらえる。

As uke raises his sword, step forward with your right foot and cut to his left side.



9

振りおろす受けに対して、右足を軸に回転しながら、受けの左側面から右側面に胴払いをして、斬り抜ける。

As uke cuts downward, turn pivoting on your right foot so that you cut across his midsection from his left to his right side, and continue this cut until you have slipped out of the way of his descending blade.



10

再度振りかぶる受けに対し
As uke raises his sword again...



5

斬りおろす受けに対し、左側面から一文字に斬り払い、体を左に捌く。

As uke cuts downward, cut across his body in a straight line from the left, and shift your own body to the left.



6

左足を左に踏み出し、受けの正面から胸元まで斬りおろす。その剣で相手の右小手を抑える。

Step to the left with your left foot and cut straight down from uke's head to his chest, so that your blade comes down to control his right wrist.



7

左足を左に踏み出し、剣を立てて切先をはずす。

Step to the left with your left foot and lift your sword tip to release uke's wrist.



11

振り向きざまに受けの左小手をとらえる。

...turn around quickly and cut to his left wrist.



12

斬りおろす受けに対し、左足を左に踏み出して、体を左に捌き、受けの右首をとらえる。

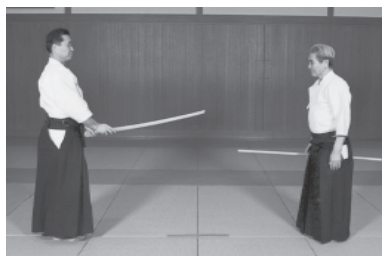
As uke cuts downward, step to the left with your left foot, shift your body to the left, and cut to the right side of his neck.



13

右手を引き、切先をノド元に付け終える。

Draw your right hand back and finish with your sword tip pointing at uke's throat.



1



2

相手の左側に開きながら、

While opening to the left,



3

杖の先端を回して相手の右腕を押さえ

bring the end of the jo around in a circular movement to control uke's right arm,



4

次に相手の右側に踏み込みながら、相手の右膝を打つ。

then strike to his right knee as you step to his right side.



8

右足を前に踏み出し、受けの膝を打って抜ける。

Step forward with your right foot, striking uke's knee as you slip past him.



9

受けが斬りおろす時、右足を軸に左後ろ回りに抜ける。

As uke cuts downward, pivot on your right foot around to the left rear and out of the way.



10

受けは再度振りかぶる。

Uke raises his sword again.



5

左に捌いて受けの横面をとらえる。

Shift to the left and strike diagonally to uke's head.



6

杖の先端を受けのノド元へ付けたまま、右足と左手を後ろに引く。

Keeping the jo pointed at uke's throat, draw your right foot and left hand back.



7

攻撃のため受けは振りかぶる。右手を上へすべらせ、杖を立てて杖の中に身を隠す。

Uke raises his sword to attack. Slide your right hand up the jo, bringing the jo vertical so that you are concealing your body behind it.



11

上段に振りかぶった受けの左小手をとらえる。

When uke has raised his sword, strike his left wrist.



12

斬りおろす受けに対し、足を左に踏み出し体を捌き、受けの右横面をとらえる。

As uke cuts downward, step to the left and shift your body as you strike diagonally to his right side.



13

右手を引いて、杖の先端をノド元に向けて終える。

Draw your right hand back and finish with the end of the jo pointing at uke's throat.

正面打ち側面入身投げ

Shomenuchi sokumen iriminage

まず“正面打ち”という用語ですが、剣においては“打つ”ということはありません。本来は“正面斬り”という意味です。ただし正面打ちという言葉が広く普及していますので、“打ち”を用いています。

正面打ちには表に入る捌きと裏へ入る捌きがあります。表の捌き方は四方投げや一教で表わされていますので、裏の捌き方を説明するために入身を紹介します。

一般に正面打ちは手刀と手刀がぶつかる形、つまり受ける、打ち返すという形となっています。しかし、打ってくる相手を押したりストップしたりせず、打ってきたのを受け入れる体勢とならなければなりません。すなわち、相手が打ってきた時には入っている、受ける必要がない体勢です。つまり、相手の手に触れ合う前に、自分の手刀が相手の正面に入っているのです。

合気道の触れ合う手は、押し返すのではなく相手を引き出す触れ合いであり、それを大事に育てるのが合気道です。そして引き出した時には、もう片手（当て）が相手のアゴに入っている。これで勝負はついているのです。合気道の形にはそういうものが全部入っています。大先生が言われたように、「ぶつかってから勝負を決めるのではなく、ぶつかった時は勝負は終わり」ということです。

Although we use the term “shomenuchi,” meaning “straight frontal strike,” keep in mind that a real sword does not “strike” but rather “cuts.” Properly speaking, therefore, we should say “shomengiri,” meaning “straight frontal cut.” Nonetheless, the term “uchi” has become so widespread that we inevitably end up using it to refer to this kind of attack.

Against shomenuchi there are two ways to shift your body: omote and ura, which refer generally to “front” and “rear,” respectively. Omote movements can be seen in techniques like shihonage and ikkyo. To describe ura movements, let’s look at irimi.

To deal with a shomenuchi attack, you must not allow the blade-edge of your hand to clash with the blade-edge of your opponent’s attacking hand. Do not try to push back or stop him; instead, shift into a posture that accepts his attack, so that you are already in a position in which you don’t have to receive it. Even before actual contact between you occurs, the blade-edge of your hand has already entered and controlled the space in front of your opponent.

In aikido, whenever you make contact with your hand or arm, it is never to try to push the opponent back or resist, but rather to use the contact to draw him out. Training in aikido means carefully cultivating this ability. Once you have drawn your opponent out, your hand is in a position to strike to his chin. At this point the outcome of the conflict is already decided. This type of approach is inherent in all aikido forms. As O-Sensei often said, “The point of collision is not the starting point for determining the outcome of the conflict; at that moment the conflict is already over.”



1



2

正面に入った時、すでに相手をとらえている。突きを入れることができ、相手の突きは届かない。振りかぶる受けに対し、左足を前に踏み出し、受けの脇下を斬りあげる。

You should already have taken control as you meet uke. You can punch him, but he cannot punch you. As uke lifts his arm to strike, step forward with your left foot and cut upward through his underarm.



3

斬りあげた右手は、受けの右手の外側をすり合わせるようにして振りあげる。

Cut upward with your right arm so that it slides along the outside of uke's arm until both are raised up.

この正面打ちは、振りかぶった相手の脇下を斬りあげるようにして、後ろの側面に入る。これが正面打ち入身の後ろの捌きである。

Deal with uke's shomenuchi by entering to his rear. As uke raises his hand to strike, move as if cutting upward through his underarm and shift around to the side and behind him. This is the method for entering to the rear for shomenuchi irimi.

■ 徒手 対 徒手



4

手はつかもうとせずそのまま、左足を受けの後ろ側面に踏み込み、一体方向を向く。

Resisting the urge to grab uke's arm or wrist, step behind uke with your left foot, and turn around so both of you are facing in the same direction.

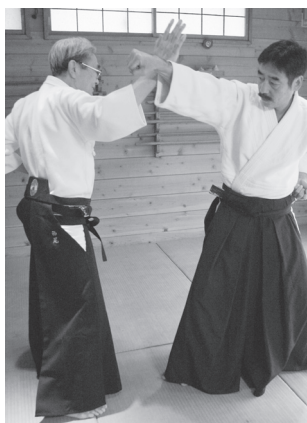


5

受けの顔を右肩に付け、左足を軸にして右後ろに半回転する。

Bring uke's face against your right shoulder, and pivot on your left foot half a turn to the right rear.

おちいりやすい 間違い Common Mistake



これだと相手に届かない。

This position prevents you from reaching uke.

打ってきた相手の手刀を受けてから、あるいは自分から打って行って相手に受けさせて入るのでは、こちらの手が届かず危険である。相手の拳が届く前に入って、相手をとらえることが大事。

It is dangerous to try to enter after receiving the blade-edge of uke's attacking hand, or by forcing him to block by attacking him first. These situations will put you out of range. Instead, it is important to enter and control uke before his fist reaches you.

正面打ち側面入身投げ
Shomenuchi sokumen iriminage



6

受けの顔を右肩に付けたまま右腕を弧を描くように上にあげる。

Keeping uke's face against your shoulder, raise your arm as if drawing an arc.



7



8

受けの手を突きと想定する本来の動き

Movement imagining uke's attack as a straight thrust.



脇の下へ貫手を入れる

Attack uke's side with a spear-hand thrust.

相手が正面を打ちにきた手を突きと想定すると、この写真のような動きになる。構えがないので手は常に下にある。そのため手を下から合わせるように入る。その時に脇の下へ貫手を入れる。合気道は剣を主体としているので、斬るところは昔から胴より脇の下。斬る、突くの場合はこういうところを狙う。

If you imagine that uke's shomenuchi attack is a straight thrust, your movement would be as shown here. Since you have not assumed any particular fighting stance, your hands are always low, making it natural for you to bring them up from below in sync with uke's attack, in this case thrusting with your fingers to uke's underarm. Since aikido is based largely on the sword, the proper cutting target is not the trunk but the armpit [where traditional armor inevitably left an opening]. Aim for this area when cutting or thrusting.



相手を避けるのではなく、突き出した時、すでに相手をとらえている場所に入らなければならない。こちらの突きが入り、相手の突きが届かない状態である。深く入って相手と一体となり、手をつかもうとせず、手はそのままで、流れの中で相手を制すること。

Instead of trying to avoid the opponent, move into a position from which you can take control even as he is launching his thrust. You should be in a position from which you can strike him but he cannot strike you. Enter deeply to unify your body with his, and control his attack within the natural flow of movement instead of attempting to grab his arm or wrist.



“受け” について

受けというと、一般の武道では相手の攻撃をどう受けるかを意味しています。そのため構えの段階から受けを教えており、自分の構えをかためなくてはなりません。本来の合気道の受けの内容は、そうした受けの考え方とは違います。合気道は拒否のない許容の受けです。「どう迎え入れるか」なのです。

On “Receiving” (“Uke”)

“Uke,” or “receiving,” in budo generally refers to considering different ways to receive an opponent’s attacks, and for this reason it is usually taught as part of stance-taking training. Aikido, however, emphasizes not the creation of specific stances for receiving attacks, but rather an approach that avoids rejecting attacks in favor of finding ways to accept and “welcome” them in.

正面打ち四方投げ（表）

Shomenuchi shihonage (omote)

ここでは四方投げをもちいて正面打ち入身の表の捌きを説明します。この時相手をとらえるところは入身投げと同じです。四方投げでは相手の顔面から斬りおろして手をつかみ、表に入って四方投げを行ないます。

Here we will use shihonage to describe shomenuchi the irimi omote movement. The way you initially take control of your opponent here is the same as in iriminage. To move into shihonage, however, you drop your hand from the opponent's face down to grip his wrist, then enter in front of him.

ポイント



相手と同時に振りかぶり、振りおろす時に相手の正面に入る。ストップではなく受け入れる。相手の拳が届く前に入って相手をとらえる。

Raise your hand up in unison with your opponent, so that as his attack descends, your hand has already entered to his face. The goal is not to stop the opponent, but to receive and accept him in. You have taken control before his hand can reach you.

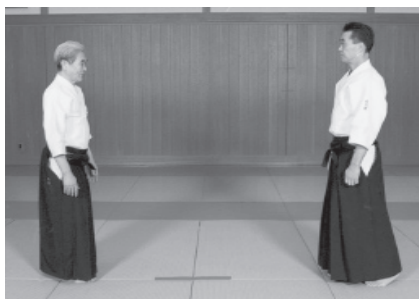
これは相手の正面に入る入身である。入った時すでに相手をとらえきる。相手の手刀を受けてから、あるいは自分から打っていった相手に受けさせて入るのではなく、手をあげた時、すでに相手をとらえている、つまり相手の拳が届く前に入って相手をとらえていることが大事である。相手と同時に振りかぶるが、振りおろす時に相手の正面に入る。

This is irimi against your opponent's shomenuchi attack. Even from the moment you enter, you have already taken control. In other words, you do not receive uke's strike or force him to block a strike of your own; rather, you are already there when you raise your hand, controlling him before his strike can reach. You raise your hand in unison with your opponent's strike to enter to his front when you drop your hand.



こちらの攻撃は入るが、相手の突きは届かない。

Your attack can reach the opponent, but his cannot reach you.



1



2

振りかぶる受けに対し、手は下からまっすぐに振りかぶる。前の右足を右に踏み出し、右手で受けの右腕外側をしのぎながら引き出し、頭上に振りかぶる。その間に下から左手で受けの正面をとらえる。

As uke raises his arm, raise your hands straight up from below. Step to the right with your right front foot, and pull your right hand up so that it slides along the outside of uke's right arm and above your head. As your right hand is moving, your left hand moves to control uke's face.



3

左足を寄せて、右に体を捌く。

Bring up your left foot and shift your body to your right.

おちいりやすい
間違い

**Common
Mistake**

打ってきた相手の手刀を受ける、あるいは相手に受けさせて入るのは危険。

It is dangerous to receive uke's strike with the blade-edge of your hand, or to force him to receive your attack.



相手の突きが入ってしまう。
Uke can punch here.

■ 徒手 対 徒手



4

振りかぶった右手で受けの正面をとらえる。

Strike to uke's face with your raised right hand.



5

右手は下段まで斬りおろし、両手で受けの右手をつかみ、左足を自分の右足の後ろに回り込ませる。

Cut downward with your right hand and take hold of uke's right hand with both hands, and swing your left foot around behind your right foot.

⑥～⑧ の足運び

Footwork for 6~8



6

左足は相手の正面に丸く入っていく



7



8

Your left foot enters in front of your opponent in a circular manner.

正面打ち四方投げ (表)
Shomenuchi shihonage (omote)



6

右足を右に踏み出し、受けの手を自分の腹の前を通すようにして、受けの側面に立つ。

Step to the right with your right foot and extend uke's arm out so that his hand passes in front of your abdomen as you stand beside him.



7

つかんだ受けの右手を振りあげ、左足を前に踏み出して回転する。

Raise uke's right hand up, step forward with your left foot, and turn around.



8

受けの側面を回転しながら通り抜ける。

Turn around past uke's side and through.



9

受けの肩に付けた手首を剣を斬りおろすように下までおろして終える。

With uke's hand behind his shoulder, finish by cutting down with his wrist as if cutting with a sword.



1



2

振りかぶる受けに対し、右足を右に踏み出し、剣を右側下から受けの右脇下を斬りあげる。(②～④まで一動作)

As uke cuts downward, step to the right with your right foot and cut upward from below to his right underarm (steps 2-4 should be a single movement).



5

右足を右に踏み出しながら、切先を受けの胸元からはずす。振りかぶる受けに対し右足を右に踏み出して、左脇下から斬りあげ、右に回りながら斬り抜ける。

Stepping to the right with your right foot, shift your swordtip away from uke's chest. As uke raises his sword, step to the right with your right foot and cut upward from below to his left underarm, then continue the cut by turning around to the right and out of range.



6

正面打ち四方投げ (表)
Shomenuchi shihonage (omote)



3

斬りおろす受けに対し、右に体を捌いて受けの正面をとらえる。

As uke cuts downward, shift your body to the right and cut vertically to his head.



4

切先を受けの正面から胸元までおろす。

Drop your swordtip down to uke's chest.



7

再度振りかぶる受けに対し、振り向きざまに正面をとらえる。

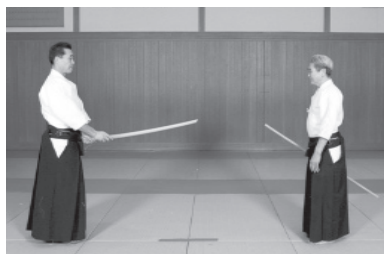
As uke raises his sword again, turn around quickly and cut vertically to his front.



8

左手を引いて切先をノド元に付け終える。

Draw your left hand back and finish with your swordtip pointing at uke's throat.



1



2

振りかぶる受けに対し、右足を右に踏み出し、杖の後端で受けのアゴをとらえる。(②～⑤まで一動作)

As uke raises his sword, step to the right with your right foot and strike his chin with the rear end of the jo (steps 2-5 should be a single movement).



3

斬りおろす受けに対し、右に体を捌き、通り抜けた杖を上段に構える。

As uke cuts downward, shift your body to the right and continue moving the jo to bring it up over your head.



6

杖の先端を受けのノド元に付けたまま、右足を右に踏み出し、右手を手前にすべらす。

Keeping the jo pointed at uke's throat, step to the right with your right foot and slide your right hand forward.



7

杖の先端を受けからはずし、左手を逆手に持ち替える。

Move the end of the jo away from uke's throat and change your left hand to a reverse grip.



8

斬りおろす受けに対し、左足を前に踏み出して、受けの膝を打って右回りに抜ける。

As uke cuts downward, step forward with your left foot, strike to uke's knee, and turn to the right out of the way.

正面打ち四方投げ (表)
Shomenuchi shihonage (omote)



4

斬りおろした受けの面をとらえる。

As uke completes his downward cut, strike to his head.



5

杖の先端を受けのノド元に付ける。

Bring the jo down so the end is pointing at his throat.



9



10

振り向きざまに受けの左腕をとらえる。

Turn around quickly and strike to uke's left arm.



11

左手を引き、杖の先端を受けのノド元に付けて終える。

Draw your left hand back and finish with the jo pointed at uke's throat.

正面打ち一教（表）

Shomenuchi ikkyo (omote)

この技は裏拳で相手の鼻の先端からアゴの先端を打ちおとし、さらに貫手で相手の腹に突きを入れます。すべて連続に当てが入っているのです。アゴ、鼻の頭、アゴの先端、下腹と当てを入れていきます。こうした動きが剣と同じ形を作っていくのです。剣の斬る動きは、体術では当てになります。相手を両断する動きとなっています。

相手の手刀を受けて入るのは危険です。受けて打ち返して、力が勝ったほうが相手をねじ伏せるという形ではいけません。相手の手刀がきた時、相手のアゴに当てを入れます。相手が振りかぶった時、すでにとらえていなくてはなりません。徒手の稽古において、突き蹴りを無視した稽古法は成り立ちません。

In this technique you use a backfist to strike the area from the tip of your opponent's nose to the tip of his chin, then a spear-hand thrust to his abdomen. These strikes are done in a continuous fashion and substitute for the bisecting cuts that would be made with a sword.

It is dangerous to receive the blade-edge of your opponent's attacking hand. You must not receive his strike and attempt to reverse it and twist him into submission using power. Rather, even as he strikes, you are already striking to his chin. You must already be controlling him as he raises his hand to strike. Particularly in empty-handed training, you must not ignore the possibility of punches and kicks.



ポイント

本来は正面に入ると同時に、右手の裏拳で相手の鼻の先端からアゴの先端を打ちおとし、さらに下腹に平貫手が入る。これらすべて当てである。連続に当てが入る。

In application, your entry to the opponent's front would be accompanied by a continuous series of strikes, including a backfist targeting his nose and chin and a spear-hand thrust to his abdomen.



裏拳で鼻の先端から

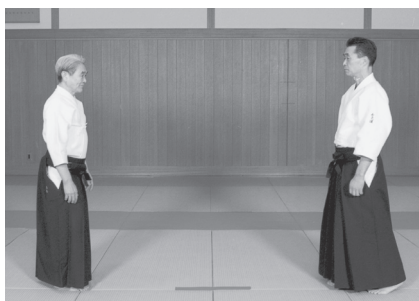


アゴに当て



平貫手が下腹へ

Strikes to uke's nose, chin, and abdomen



1



2

正面に振りかぶる受けに対し、右足を右に踏み出し、右手を振りかぶると同時に、左手は下から受けの正面をとらえて、受けの右腕の内側に入る。

As uke raises his hand to strike, step to the right with your right foot while simultaneously bringing your left hand straight up from below, entering to the inside of his right arm.



3

右足に重心を移し左足を付ける。振りかぶった右手は裏拳で受けの鼻先を打つ。

Shift your weight to your right foot and draw your left foot up to it. Bring your right hand down to strike to the tip of uke's nose with a backfist.

■ 徒手 対 徒手



4

鼻先を打った右手は下段まで斬りおろし、左手と共に受けの右手をはさむ。

After striking to uke's nose, continue cutting down with your right hand until you can sandwich his right hand between your two hands.



5

右足を右に踏み出し、手の平を上に向け右に回す。

Step to the right with your right foot and turn your palm up, rotating it to the right.



6

体を右に捌きながら、右手はそのまま左側に巻きあげる。

Shifting your body to the right, bring your right hand up to the left with a wrapping motion.



右の手の平を返して、相手にいつでも突きを入れられる状態を作っておいてから斬りあげる。

Turn the palm of your right hand over so that it is in a position to strike the opponent at any time, and from that position cut upward.



体を開き手を出す。こちらの手を回しながら、相手の手を回しながら斬りあげる。

Open your body and extend your hand. Cut upward with your hand using a wrapping motion that causes the opponent's hand to turn as well.

正面打ち一教 (表)

Shomenuchi ikkyo (omote)



7

左足を寄せて右に体を捌く。巻きあげた右の手の平は内側を向いている。

Draw your left foot up and shift your body to the right. The palm of your right hand should end up facing toward you.



8

左足を前に踏み出し、左手を受けの肘に付け、下段まで斬りおろす。

Step forward with your left foot, bringing your left hand to uke's elbow and cutting down to bring his arm and body down low.



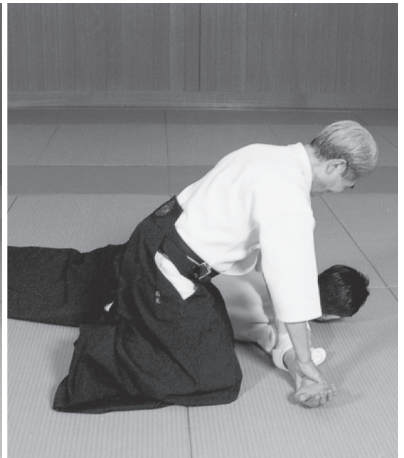
9



10

そのまま右足を前に踏み出しておさえる。

Step forward with your right foot, controlling uke in that position.



11

■ 剣 対 剣 *Technique with two swords*



1



2

振りかぶる受けに対し、右足を右に踏み出し、剣を右下から左上に斬りあげる。

As uke raises his sword, step to the right with your right foot and cut diagonally upward from lower right to upper left.



3



6

右足を右に踏み出し、切先を右にはずすと、すぐさま受けは振りかぶるので、左脇腹から右脇腹にかけて胴払いをする。

Step to the right with your right foot, moving your sword tip away from uke's chest and, as soon as he raises his sword, cut straight across his body from his left side to his right side.



7



8

斬りおろす受けに対し、左足を前に踏み出し、受けの右肩より逆袈裟に斬りつける。

As uke cuts downward, step forward with your left foot and cut diagonally to his right shoulder.

正面打ち一教 (表)
Shomenuchi ikkyo (omote)



4

斬りおろす受けに対し、左足を寄せて右に体を捌き、斬りあげた剣は受けの正面をとらえる。

As uke cuts downward, draw your left foot up, shift your body to the right, and cut straight down to uke's head.



5

切先を胸元までおろす。

Lower your swordtip to uke's chest.



9



10

切先を受けの顔の前を通り、左首に付ける。

Shift your swordtip across uke's face to the other side and cut to the left side of his neck.



11

左手を引いて、切先をノド元に付けて終える。

Draw your left hand back and finish with your swordtip pointing at uke's throat.



1



2

振りかぶる受けに対し、右足を右に踏み出し、杖の後端で受けのアゴをとらえる。

As uke raises his sword, step to the right with your right foot and strike to his chin with the rear end of the jo.



3

斬りおろす受けに対し、右足に重心を移して受けの正面をとらえる。

As uke cuts downward, shift your weight onto your right foot and strike vertically to his head.



6

振りかぶる受けに対し、右足に重心を移して、右から受けの膝を打ち払う。

As uke raises his sword, shift your weight to your right foot and strike across his knee.



7

正面打ち一教 (表)
Shomenuchi ikkyo (omote)



4

剣を制し、正面をとらえた杖の先端を受けの胸元までおろし、剣を制する。

Lower the jo straight down, keeping it focused on uke's front, and control his sword.



5

右足を右に踏み出し、左手を下げ、右手は杖の先端にすべらせてにぎる。

Step to the right with your right foot, drop your left hand, and slide your right hand up to grip the end of the jo.



8

斬りおろす受けに対し、左足を前に踏み出し、左より受けを逆袈裟に打ちおろす。

As uke cuts downward, step forward with your left foot and strike diagonally from the left to uke's shoulder.



9

左手を引いて、杖の先端を受けのノド元に付けて終える。

Draw your left hand back, leaving the jo pointed at uke's throat.

正面打ち二教（裏）

Shomenuchi nikyo (ura)

この技は突きを想定しています。受けの脇の下に貫手を入れ、手刀で後頭部を打ちます。受けの手を取る前に、この当てが入っていなければいけません。このような当ての呼吸は、剣にも杖にも入っています。

This technique hypothesizes a punch or other straight thrust. It allows you to strike to the opponent's side with a spear-hand thrust and to the back of his head with a knife-hand strike. You must complete these strikes before attempting to take control of the opponent's wrist. This kind of striking rhythm applies equally to the sword and staff.



2

振りかぶる受けに対し、左足を左に踏み出し、右手の平を返して上に向け、受けの右脇下に貫手を入れる。左足に重心を移動して体を捌き、受けの右横面を手刀でとらえる。

As uke raises his hand to strike, step to the left with your left foot, turning your right palm upward and striking to uke's right side with a spear-hand thrust. Shift your weight to your left foot, shift your body, and strike to the right side of uke's head with a right knife-hand.



1 2の間の貫手

The spear-hand thrust
between steps 1 and 2



3

手刀打ちした右手を受けの腕に添って前に流し、左手で受けの手首をつかむ。

Allow your striking right hand to flow down beside uke's arm, and use your left hand to take hold of his wrist.



4

左手で手首をつかむ。

Grip uke's wrist with your left hand.

■ 徒手 対 徒手



5

受けの手を下段までさげる。

Drop uke's hand down low.



6

右手で受けの右手甲の上からつかみ、自分の左肩に付ける。

Grip the back of uke's right hand with your right hand and bring it against your left shoulder.



8

踏み込んだ左足をもどして両足をそろえる（これは、かつてここで蹴りを入れた名残り）。

Draw your left foot back again so that your two feet are together (in the past this movement would have been a set-up for a kick).

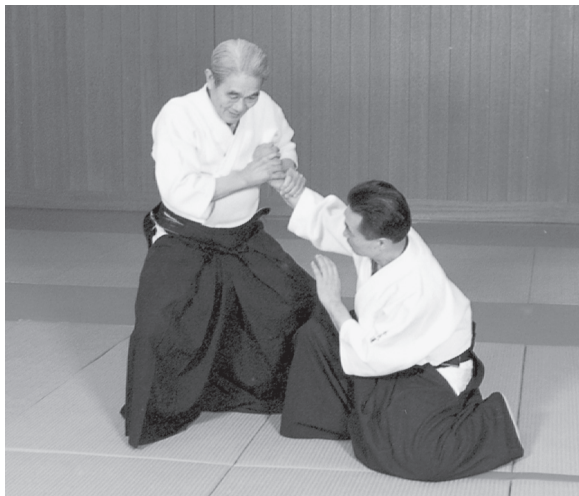


9

左足を受けの後ろに再度踏み出し、左手を受けの肘に付ける。

Step again to uke's rear with your left foot and bring your left hand to his elbow.

正面打ち二教 (裏)
Shomenuchi nikyo (ura)



7

左足を受けの後ろに踏み込み、手首を締める。

Step to uke's rear with your left foot and lock his wrist with your two hands.



10

左足を軸に右後ろに回転する。

Pivot on your left foot around to the right rear.



11

左肘で受けの手の平をおさえ、体をひねって受けの腕を締めて終える。

Finish by controlling uke's palm in your left elbow and twisting your body to pin his arm.

■ 剣 対 剣 *Technique with two swords*



1



2

振りかぶる受けに対し、左足を左に踏み出し、右下から左上に逆袈裟に斬りあげる。

As uke raises his sword, step to the left with your left foot and cut diagonally upward from the lower right to upper left.



3

斬りおろす受けに対し、左に体を捌き、受けの右首をとらえる。

As uke cuts downward, shift your body to the left and cut to the right side of his neck.



6

左足を左に踏み出す。

Step to the left with your left foot.



7

振りあげた受けの右手をとらえる。

Cut to uke's right hand as he raises his sword.

正面打ち二教 (裏)
Shomenuchi nikyo (ura)



4

右足を右に引き、首をとらえた剣を引いて、斬りおろした受けの剣の上におろす。この時刃を上に向け、棟で制する。

Pull your right foot to the right, draw your sword back, and bring it down, blade facing up, to control uke's sword with the back of your sword.



5

左足を右足にもどし、剣を左側面から棟で巻きあげる。

Bring your left foot back to your right foot and wrap upward with the back of your sword from the left side.



8

左足を右足までもどし、正面に振りかぶる。

Bring your left foot back to your right and raise your sword vertically.



9

斬りおろす受けに対し、左に体を捌き、受けの右横面をとらえる。

As uke cuts downward, shift your body to the left and cut to uke's right side.



10

切先を受けのノド元に付けて終える。

Bring your swordtip to uke's throat.



1



2

振りかぶる受けに対し、左足を左に踏み出し、杖の先端を右に回しながら杖の後端を頭上にもってくる。

As uke raises his sword, step to the left with your left foot and rotate the front end of the jo around while bringing the rear end over your head.



3

斬りおろす受けに対し、杖の後端を回す。

As uke cuts downward, rotate the rear end of the jo.



6

左手を逆手に持ち替え、左足を手前に引き、杖の先で受けの剣を左に打ち払う。

Change your left hand to a reverse grip, pull your left foot in front of you, and use the end of the jo to sweep uke's sword to the left.



7

振りかぶる受けに対して、左足を前に踏み出し、受けの左腕をとらえる。

As uke raises his sword, step forward with your left foot and strike to his left arm.

正面打ち二教（裏）
Shomenuchi nikyo (ura)

③～④の動き。相手の頭上で杖を回す。

Moving the jo around over uke's head in steps 3 and 4.



4

斬りおろした受けに対し、左に体を捌き、杖の後端で受けの横面をとらえる。

As uke completes his downward cut, shift your body to the left and strike to the side of his head with the rear end of the jo.



5

横面をとらえた杖は、受けの頭上を越え、左手首を一回転して先端を胸元に付ける。

After striking from the side, pass the jo over uke's head, change your left hand to a straight grip, and bring the end of the jo down to uke's chest.



8

左足をもどし両足をそろえ、杖の先端を受けのノド口に付ける。

Draw your left foot back again so that your two feet are together and bring the front end of the jo down to point at uke's throat.



9

再度斬りおろす受けに対し、左に体を捌き、杖の後端で受けの横面をとらえて終える。

As uke raises his sword again, shift your body to the left and finish by striking to the side of his head.

正面打ち三教（裏抑え）

Shomenuchi sankyo (uraosae)

二教三教というと抑え技になることが多いようですが、私はあくまで相手の攻撃を「突き」ととらえています。「突き」「蹴り」に対応しなければ、徒手格闘技としては通用しないと考えます。

入身と同じように相手の後ろ側面に入りますが、正面打ち入り身投げの時とはちがい、左手で相手のアゴをとらえるのが特徴です。これは突きを想定する（突きの技に対応する）内容を含んでいるからです。

Nikyo and sankyo are often applied as control and pinning techniques, but I consider at them more as techniques for handling straight, thrusting type attacks. My feeling is that your technique will be inadequate in real empty-handed combat unless you're capable of dealing with such punches and kicks.

As in irimi, your goal is to enter to the side and behind your opponent. But unlike techniques such as shomenuchi iriminage, you use your left hand to strike to the opponent's chin. This approach to sankyo contains movements that supposes you are actually dealing with a punch.



ポイント



右手は自分のおでこの位置。
突きに対し、アゴに当てを入れる。
Bring your right hand up to your
own forehead while striking the
opponent's chin with your left hand.



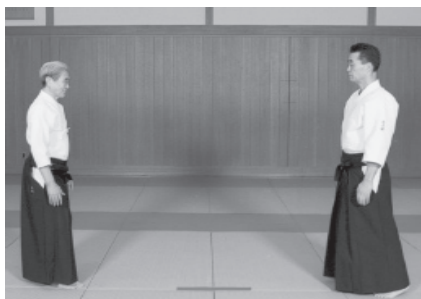
ここでエンビが入る。

You can use an elbow
strike here.



一般では正面打ち三教は、相手の手刀を手刀で受けてから相手の手を取っているが、本来は相手の突きがきたと同時に、右手で自分の顔面を防ぎながら、相手の突きを流す。それと同時に、左手は相手の顔面へ突きを入れる。この時右手が顔面にあるから、左手の突きが伸びる。この流れが剣、杖になるのである。

Shomenuchi sankyo is often done by using the blade-edge of the hand to receive and take control of the opponent's attacking hand. In application, however, you use your right hand to protect your face and cause his punch to flow past, while at the same time using your left hand to strike to his face. The action of bringing your right hand up helps your left hand to extend into this strike. This flow is the same when using the sword or jo.



1



2



3



振りかぶる受けに対し、左足を左側面に踏み込み、左の貫手で受けの左脇下から、顔面の鼻すじにかけてとらえる。

As uke raises his hand to strike, step to the left with your left foot and extend your left spear-hand to his left underarm and then to his nose.

おちいりやすい
間違い
Common
Mistake



相手の手刀を受けてから、相手の手を取ると、相手の蹴りが入る。

If you wait until you've received uke's strike before trying to take hold of his hand, he may be able to kick you.

■ 徒手 対 徒手



4

左足を軸にして顔面をとらえた左手は、そのまま前に引きおろし、右後ろに回る。

Pivoting on your left foot, bring your left hand down from uke's face and turn around to the right rear.



5

受けの右腕を大きく引き出す。

Draw uke's arm out using a large movement.



8



9

つかんだ左手をさげ、右手刀で受けの顔を下から打ちあげる。

Drop your left hand down, maintaining your grip, and strike to uke's face from below with a right knife-hand.

正面打ち三教（裏抑え）
Shomenuchi sankyo (uraosae)



6

その右脇下を受けと反対回りに抜ける。

Step under uke's right arm and through past his right side.



7

受けの右手をつかみ、左にひねる。

Grip uke's right hand and twist it to the left.



10



11

打った右手は受けの右肘の内側に添え、左足を軸にして、右後ろに回転する。

After striking uke's face, shift your right hand to the inside of his right elbow, and pivot on your left foot around to the right rear.



12

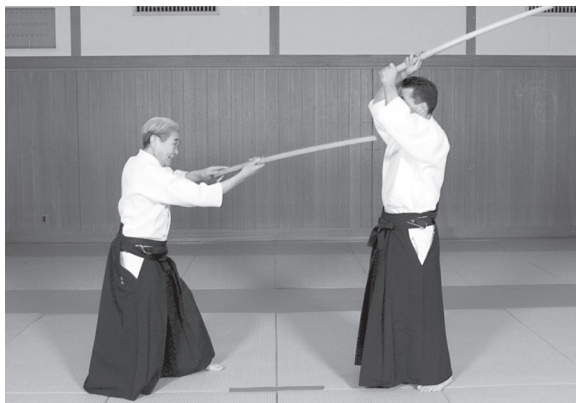
左膝を肘の内側に添え、つかんだ手首をひねって終える。

Bring your left knee to the inside of uke's elbow and finish by twisting his wrist to control it.

■ 剣 対 剣 *Technique with two swords*



1



2

振りかぶる受けに対し、左足を左に踏み出し、剣の切先を受けの右脇下からノドに向けて、左側より突き出す。

As uke raises his sword, step to the left with your left foot and thrust with your swordtip from the left from his right underarm toward his throat.



3

左に体を捌きながら、切先を左に回す。

Shift your body to the left while rotating your swordtip around to the left.



6

左足を左に踏み出し、切先をはずす。受けは再度振りかぶる。

Step to the left with your left foot and move your sword tip away from uke's throat. Uke raises his sword again.



7

斬りおろす受けに対し、左足を軸に胸払いをして左に回り、斬り抜ける。

As uke cuts downward, pivot on your left foot as you cut across his body and turn to the left out of the way.



8

正面打ち三教 (裏抑え)
Shomenuchi sankyo (uraosae)



4

斬りおろす受けに対し、左足に重心を移し、受けの右首をとらえる。

As uke cuts downward, shift your weight to your left foot and cut to the right side of his neck.



5

受けの首すじから胸元まで切先をさげる。

Move your sword tip down from uke's neck to his throat.



9

再度振りかぶる受けに対し、振り向きざまに受けの左小手をとらえる。

As uke raises his sword again, turn around quickly and cut to his left wrist.



10

斬りおろす受けに対して、左足を左に踏み出し、受けの右首をとらえる。

As uke cuts downward, step to the left with your left foot and cut to the right side of uke's neck.



11

右手を引き、切先を受けのノド元に付けて終える。

Draw your right hand back and finish with your swordtip pointing at uke's throat.



1



2

杖のつくりがある。振りかぶる受けに対し、左足を左に踏み出す。

Prepare your grip on the jo using the set-up described below. As uke raises his sword, step to the left with your left foot.



3

振りかぶった受けのアゴを杖の後端でとらえる。

Strike to uke's chin with the rear end of the jo.



4

左手の杖先端を受けのノド元に付けたまま、右手を引き寄せる。

Using your left hand to keep the jo pointed at uke's throat, draw your right hand back.

杖のつくり

Jo setup



杖は相手に見せることはないの
で、杖の構えは親指が杖にかっ
ている。しかしこれだと相手のア
ゴを狙う場合に杖が伸びないので、
親指をはずして“つくり”に入り、
杖を相手のアゴに入れる。



One way of holding the jo has
your thumb resting across and drop
your left hand down. It as shown
at left, but this hand position makes
it difficult to swing the jo out quickly
enough when targeting the oppo-
nent's chin. Therefore, it is better to
prepare for this strike by shifting your
thumb to the other side of the jo.



8

斬りおろす受けに対し、膝を打ち払っ
て回り抜ける。

As uke cuts downward, strike across
his knee and turn out of the way.

正面打ち三教（裏抑え）
Shomenuchi sankyo (uraosae)



5

斬りおろす受けに対し、右足を寄せて左に体を捌き、受けの右横面をとらえる。

As uke cuts downward, bring your right foot up, shift your body to the left, and strike diagonally to uke's right side.



6

右足を後ろへ引くと共に、杖の先端をノド元へ付けたまま、左手を下へ引きさげる。

Pull your right leg back, keeping the jo pointed at uke's throat bringing your left hand down,



7

再度振りかぶる受けに対し、左足を左に踏み出し、杖を自分の正面に引いて左足を軸に、受けの膝を右から左に打ち払う。

As uke raises his sword, step to the left with your left foot, pull the jo in front of you and, pivoting on your left foot, strike across his knee from right to left.



9



10

再度振りかぶる受けに対し、回り抜けたあと、左小手をとらえる。

As uke raises his sword again, complete your turn and strike to his left wrist.



11

⑪ 斬りおろす受けに対し、左に体を捌き、受けの右横面をとらえる。

As uke cuts downward, shift your body to the left and strike diagonally to his right side.



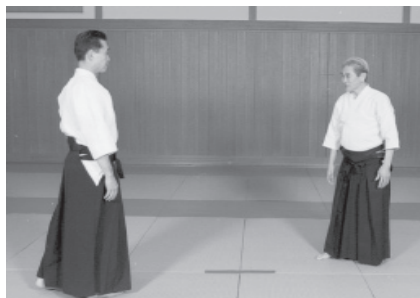
12

⑫ 右手を引いて、杖の先端を受けのノド元に付け終える。

Draw your right hand back and finish with the jo pointed at uke's throat.

正面打ち締め技

Shomenuchi shimewaza



1

合気道にはないと言われている締め技の一例です。

While aikido is generally thought to lack choking techniques, they do in fact exist. One example is shown here.



2

振りおろす受けに対し、左足を受けの側面に踏み込んで、左手刀打ちで受けの後ろ首をとらえる。

As uke strikes, step to his side with your left foot and strike to the back of his neck with a left knife-hand.



3

首をとらえた左手で受けの右手を下段に落とす。

After striking, drop your left hand down, carrying uke's right arm with it.



4

右肘で受けの首にエンピを入れる。

Use your right elbow to strike to uke's neck.



5

右腕を首に巻き込むように回す。

Wrap your right arm around uke's neck.



6

左右の腕で首をはさむ。

Trap and pin uke's neck between your left and right arms.



7

自分の力ではなく、受けの体重で締める。

Use uke's own weight and, not your own power, to apply the choke.

横面打ち 入身投げ

Yokomenuchi iriminage

横面で入ってくる相手を止めずに受け流し、入るのが大きな特徴です。その時すでに自分は安全な位置を確保しています。相手をとらえ引き込み、受け入れているのです。

The main feature of this technique is the way you receive and channel the opponent's diagonal attack without stopping it. Even as he begins his attack, you are already shifting into a safe position from which you can take control of him and draw him in.

おちいりやすい 間違い Common Mistake



手刀を受けて打ち返して入ると危険。

It is dangerous to receive the blade-edge of uke's hand and attempt to reverse his attack from that position.



さがると追い込まれ、蹴りを受ける危険性がある。

If you lower your hand, you run the risk of being kicked.



1



2

横面に打ち込む受けに対し、右足を左足の線まで踏み出し、左手を下から受けの正面に振り上げ、同時に右手も振りかぶる。

As uke strikes diagonally, step up with your right foot to bring it onto the same line as your left foot. Bring your left hand up from below to strike to uke's face and, at the same time, raise your right hand.



3

右に体を捌き、右手で受けの正面をとらえる。

Shift your body to the right and strike to uke's face with your right hand.



常時拳が生きている。相手が逃げて
もそのまま追い込める。

Your fists should remain alive at all times, so that they can follow your opponent even if he tries to move away.

■ 徒手 対 徒手



4

肩から右腕外側を斬りおろして、左足で受けの裏に回り込み、斬りおろした右手の手の平を開いて、受けの腕をつかむ。

Starting at uke's right shoulder, cut downward along the outside of uke's right arm with your right hand, opening your right palm and taking hold of uke's arm.



5

つかんだ右腕を受けの顔の前にあげる。

Gripping uke's right arm, raise it up in front of his face.

横面打ち入身投げ
Yokomenuchi iriminage



6

つかんだ右手を受けの顔の前を撫でるように回し、受けの顔を右肩に付け、左足を軸に、一緒に右後方に回転する。

Turn uke's right arm up toward his face as if to brush across it, at the same time bringing his face against your right shoulder. Pivot on your left foot, carrying uke around to the right rear.



7

一緒に半回転したところで右腕を回しながらあげ、右足を前に踏み出す。

While simultaneously making a half turn, bring your right arm around and up and step forward with your right foot.



8

横面打ち 四方投げ

Yokomenuchi shihonage

横面打ちの代表的な稽古法として、横面打ち四方投げがあります。

横面打ちは、一般に相手の手刀を受けて打ち返すという稽古がされています。しかし、合気道は触れる前に勝っていなければならない。つまり、入った時にすでに相手をとらえ、相手の反撃を許さない形です。力の方向も違います。振りかぶりは、手を左右に動かすのではなく、まっすぐ振りかぶり、おろします。

横面と正面の違いは、立った時の体勢です(19 頁参照)。手は同じです。どちらも半歩動いた時、すでに相手をとらえ、反撃させないことが大事です。

Shihonage is one of the most representative techniques for practicing against yokomenuchi.

Yokomenuchi techniques are often done by receiving and then reversing the blade-edge of the opponent's attacking hand; in fact, however, aikido techniques really require that you have already won even before such contact occurs. As you enter, you should already have taken control of your opponent and positioned yourself to prevent any counterattack. Also, you should raise your hands straight up, without shifting them from side to side, and then bring them straight down again.

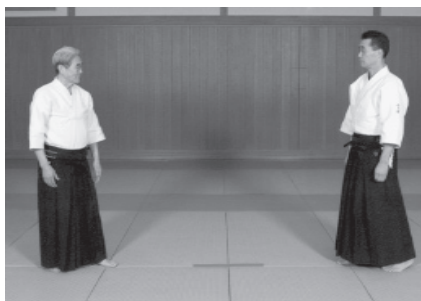
The difference between yokomen and shomen has to do with your initial standing position (see page 19). The hand movements are the same. In either case, you must control the opponent by your first half step, and be able to prevent him from counter-attacking.

おちいりやすい
間違い
**Common
Mistake**



受けて打ち返して入るのは、相手の攻撃が入り危険。

It is dangerous to receive uke's attack and then attempt to reverse it.



1



2

横面に振り込む受けに対し、後ろ右足を左足に並ぶ線まで踏み出し、左手を下から受けの正面まで振りあげる。同時に右手も振りあげる。相手の顔面に当てが入る。

As uke strikes diagonally, step up with your right foot to bring it onto the same line as your left foot. At the same time, bring your left hand up from below to strike to uke's face and raise your right hand.



3

振りあげた右手で受けの正面をとらえる。

Strike uke's face with your raised right hand.

一般の横面の場合、相手の手刀をこちらの手刀で受けてから打ち返し、四方投げに入っているが（左頁の写真）、本来は上の写真のようにスッとまっすぐにそのまま入る。手刀をまっすぐに下から相手の顔面へ出し、右手もまっすぐにし、相手の手を取る。これは横面も正面も同じである。

People often attempt to receive the blade-edge of uke's hand and move from there into shi-honage (see page at left). In reality, this technique should be done by quickly entering straight in. Bring the blade-edge of your left hand straight up to the opponent's face from below, also extending your right hand straight to your opponent's face and take his hand. This movement is the same for both yokomen and shomen.

■ 徒手 対 徒手



4

左手と面をとらえた右手は共に正面に斬りおろし、両手で受けの右手をはさみ、右足を右に踏み出す。

Cut straight down in front of you with your right and left hands together, bringing uke's right wrist between your hands and stepping to the right with your right foot.



5

両手で軽くにぎる。

Grip lightly with both hands.



8

相手の肘をひねらない。

Be careful not to torque or twist uke's elbow.

横面打ち四方投げ
Yokomenuchi shihonage



6

両手で振りかぶるようにして、右足を前に踏み出す。

Raise both hands and step forward with your right foot.



7

左足を軸に回転し、受けと反対を向いて、受けの背後に右足を踏み出し倒す。

Pivot on your left foot so that you are facing the opposite direction from uke and step to his rear to throw him down.



9

倒れた受けに対し、右足を踏み出して体に付ける。

Once uke is down, bring your right foot up against his body.



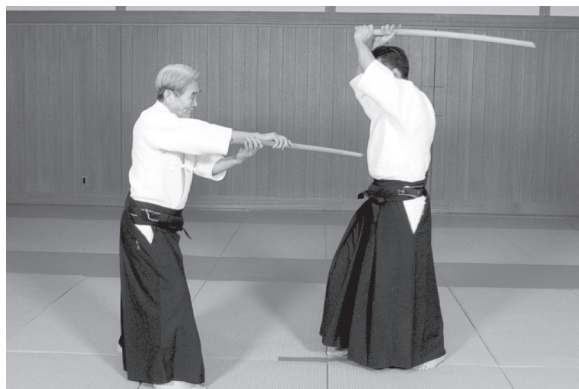
10

右足を体につけて終える。

Finish with your right leg against uke's body.



1



2

横面に斬り込んでくる受けに対し、右足を右前に踏み出し、左下から右上に斬りあげる。

As uke comes to cut diagonally, step forward and to the right with your right foot and cut upward from the lower left to the upper right.



3

斬りおろした受けに対し、右に体を捌き、受けの左首をとらえる。

As uke completes his cut, shift your body to the right and cut to the left side of his neck.



3 の動き



徒手でやった時の手の形

剣の場合は下から斬りあげている。徒手も同じ。

Empty-handed form:

When using the sword, you cut upward from below; this is the same with your empty hand.



横面の場合

脇から斬りあげたところ。

Yokomen:

This photo shows the upward cut from the opponent's armpit.

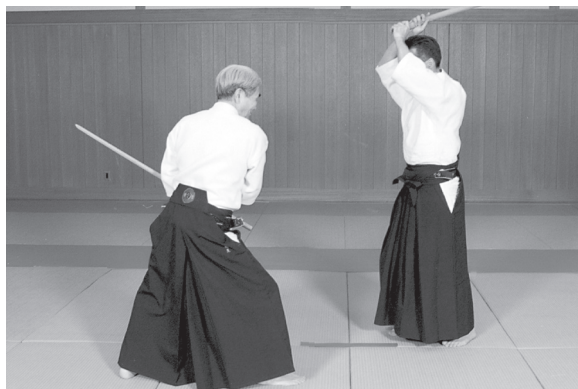
横面打ち四方投げ
Yokomenuchi shihonage



4

受けの左首から小手まで切先をおろす。

Drop your swordtip from the left side of uke's neck down to his wrist.



5

切先をはずすと再度受けが振りかぶるので、右足を右に踏み出し、剣を左にかまえる。

When you move your swordtip away and uke raises his sword again, step to the right with your right foot and bring your sword into position at your lower left.



6

斬りおろす受けに対し、左足を前に踏み込み、右足を軸にして、左から右に斬りあげて抜ける。

As uke cuts downward, step forward with your left foot and, pivoting on your right foot, cut upward from left to right and shift out of the way.



7

一回転して振り向きざまに、再度振りあげた受けの左小手をとらえる。

Turn around quickly and cut to uke's left wrist as he raises his sword again.



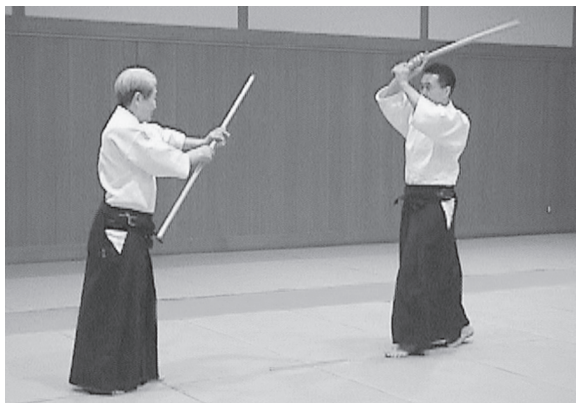
8

左手を引いて、切先をノド元に付けて終える。

Draw your left hand back and finish with your swordtip pointing at uke's throat.



1



2

横面に振りかぶる受けに対し、右足を左足の線まで踏み出し

As uke raises his sword for a diagonal strike, step forward with your right foot to bring it onto the same line as your left foot.



3

右手を頭上にあげながら、杖の先端を左回りで受けのアゴをとらえる。

Drawing your right hand overhead, bring the end of the jo around from the left and strike uke's chin.



6

右足を右に踏み出し、杖の先端を受けのノド元に付けたまま、右手を下に引きさげる。

Step to the right with your right foot and, keeping the jo pointed at uke's throat, pull your right hand down.



7

斬りおろす受けに対し、左手を逆手に持ち直し、左足を前に踏み出して受けの膝を打ち払い、回って抜ける。

As uke cuts downward, assume a reverse grip with your left hand, step forward with your left foot, strike across uke's knee, and turn around out of the way.



8

横面打ち四方投げ
Yokomenuchi shihonage



4

斬りおろす受けに対し、振りあげた右手で受けの正面をとらえる。

As uke cuts downward, bring your raised right hand down to strike straight down to uke's front.



5

杖の先端を胸元まで引く。

Draw the jo back so it points at uke's chest.



9



10

一回転して振り向きざまに、再度振りかぶる受けの左小手をとらえる。

Turn around quickly and strike uke's left wrist as he raises his sword again.



11

左手を引き、杖の先端をノド元に付けて終える。

Draw your left hand back and finish with the end of the jo pointing at uke's throat.

横面打ち五教

Yokomenuchi gokyo

よく見られるのが、相手の手をおさえ顔面に当身を入れて、相手の腕を返す五教です。本来は、まっすぐ平拳でアゴを下から打つのが正しい入り方です。次に片手のこぶし（指の部分・平拳）で相手の目を斬ることができるからです（鋭角に速く腕が曲がるので、瞬間に突きを入れる）。それから相手の腕を返します。

踏み込んでいって打ってくる相手を受けるのではなく、体を開き、相手の拳に触れる前に相手の顔をとらえます。前に出ている左足が右足の線に並ぶ、そうすると相手の正面の死角に入ります。足運びは四方投げの反対です（四方投げは後ろ足が前足にくる）。

I often see people do gokyo by controlling the opponent's hand and striking his face, followed by reversing his arm. The correct way to enter is straight in with a fore-knuckle punch to the chin from below. You can then use your other hand (hi-raken) to cut his vision momentarily before moving to reverse his arm (since you can bend your arm fast at a sharp angle so that you can execute a thrust.)

The point is to avoid receiving your opponent as he moves in, instead opening your body and controlling his face before touching his hand. Drawing your left foot back onto the same line as your right foot allows you to enter his opponent's front dead angle. This footwork is the opposite of that in shihonage (in which you bring your rear foot forward).



<五教の足運び Gokyo Footwork >



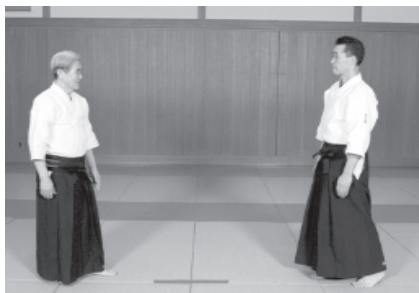
左足（前足）が後ろ足の線へもどる

Bring your left (forward) foot back to the same line as your right (rear) foot.



踏み込んでいくと危険
It is dangerous to step all the way in.

おちいりやすい
間違い
**Common
Mistake**



1



2

横面に振りおろす受けに対し、前左足を後ろの右足と並ぶ線までもどして開き、左手で下から受けのアゴを平拳でとらえる。

As uke strikes diagonally, open by shifting your forward left foot back so it is on the same line as your right foot, simultaneously striking uke's chin from below with a fore-knuckle punch.



3

アゴをとらえた左手は左肩まで引いて、受けの右手を引き出す。

Shift your left hand over as far as your left shoulder to draw out uke's right hand.

まっすぐに平拳でアゴを下から打つのが正しい入り方。本来は当ての連続がある。

Enter straight in with a fore-knuckle punch to uke's chin from below. In application, there are several connected strikes you can do at this point.



まっすぐに下から入った左手が相手のアゴをとらえる。

Strike straight to uke's chin from below.



先に手が入っているの、相手の攻撃は届かない位置にある。

Your hand enters first, putting you out of range of the opponent's attacks.



左手で下から平拳を入れると同時に、右手で相手の目を斬る。

As your left hand enters from below, direct a strike at your opponent's eyes.

■ 徒手 対 徒手



4

右手も平拳で下からとらえ、手首を返して、受けの左目を水平にとらえる。

Also bring your right hand up in a fore-knuckle punch, then continue the movement by turning your wrist horizontally and slash at uke's left eye.



5

受けの左目を打った右手は、そのまま水平に左肩にある受けの右手首をつかむ。

Having struck uke's left eye, continue moving your right hand horizontally across to your left shoulder and take hold of uke's right wrist.

おちいりやすい 間違い Common Mistake



相手の打ち込んでくる右腕を開いて受けてしまうと、その瞬間相手の左手がくるので危険である。

If you receive your opponent's striking right arm in a way that opens it up, he may at that moment be able to attack you with his free left hand.



開いて受けたあとに打ってもすでに遅く、相打ちになってしまう。

Even if you continue with a strike, it is already too late and the two of you become mutually vulnerable.



6

左足は受けの後ろに踏み込み、つかんだ右手は大きく受けにかぶせるようにして、右後ろに回転する。

Step to uke's rear with your left foot and bring uke's arm over his head in a large motion, turning around to the right rear.



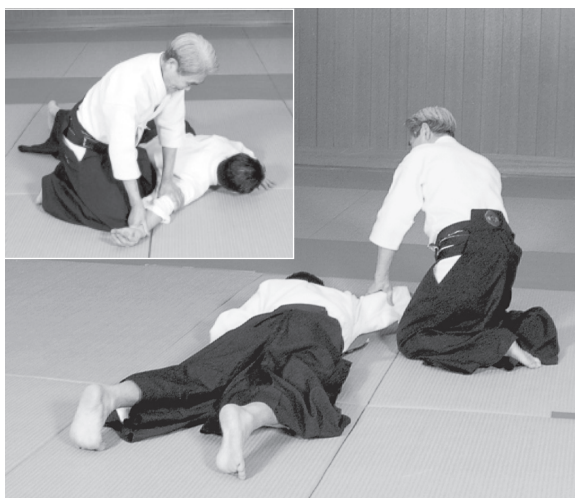
7

左足を軸にして、右後ろに回転する。

Pivot on your left foot around to the right rear.



8



9

受けの肘を立て、手の甲を畳に付けて終える。

Stand uke's elbow up and finish with the back of his hand pinned against the mat.



横面を打ち込む受けに対し、左前足を後ろの右足までもどして開きながら、剣は、受けの左側面より、鎧で大きく左肩まで受け流し、八双の構えになる。

As uke comes to cut diagonally, open by drawing your left foot back on line with your right foot, at the same time moving your sword with the side of your blade from uke's left side across to your left shoulder so that his sword flows past you. This movement should bring your sword into a position near your left shoulder.



斬りおろす受けに対し、左に体を捌いて、受けの右首をとらえる。

As uke cuts downward, open your body to the left and cut to the right side of his neck.

横面打ち五教
Yokomenuchi gokyō



3

受けは自分の正面が空いてしまうので、剣を左にもどそうとする。

Sensing that his own front is open, uke begins to shift his sword back to his left to cover himself.



4

再度振りかぶる受けに対し、左足を左に踏み出し、受けの左脇をとらえる。

As uke raises his sword again, step to the left with your left foot and cut to his left side.



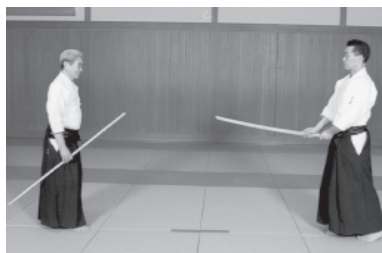
6



7

右手を引いて、切先をノド元に付けて終える。

Draw your right hand back and finish with a thrust to his throat with the tip of the sword.



1



2

③の動作のつくりに入っている。

Position your left hand on the jo as discussed earlier in preparation for the movement in the next step.



5

再度振りかぶる受けに対し、杖を時計回りに回し、受けの膝を打ち払う。

As uke raises his sword again, move the jo in a clockwise circle to strike across uke's knee.



6

斬りおろす受けに対し、打ち払った杖と共に、左側に体を捌く。

As uke cuts downward, follow the leftward motion of the jo and shift your body to the left.

横面打ち五教
Yokomenuchi gokyō



3

横面を打ち込む受けに対し、左前足を右後ろまでもどして左に開く。左手を左側面に回し、杖の後端で受け流す。

As uke cuts diagonally, draw your left foot back to your right foot and open to the left. Bring your left hand over to your left side and use the end of the jo to parry the attack so that it flows past.



4

振りかぶる受けに対し、杖の左手を離し、杖を右手で伸ばす。

As uke raises his sword, let go with your left hand and use your right hand to extend the jo outward.



7

斬りおろす受けに対し、右足を寄せて左に体を捌いて、左より受けの右横面をとらえる。

As uke cuts downward, draw your right foot over and shift your body to the left, and strike diagonally from the left to the right side of his face.



8

右手を引いて、杖の先端を受けのノド元に付けて終える。

Draw your right hand back and finish with the end of the jo pointing at uke's throat.

横面打ち二教

Yokomenuchi nikyo



1

当ての呼吸を合気道らしく表現している技です。

This technique very well exemplifies the striking rhythm used in aikido.



2

横面に振りおろす受けに対し、前左足を後ろの右足と並ぶ線までもどして開き、左手で下から受けのアゴを平拳でとらえる。

As uke strikes diagonally, open by shifting your forward left foot back onto the same line as your right foot, at the same time striking uke's chin from below with a fore-knuckle punch.



3

アゴをとらえた左手は左肩まで引いて、受けの右手を引き出す。

Shift your left hand over as far as your left shoulder to draw out uke's right hand.



4

右拳で受けの目尻から水平にとらえる。

Bring your right hand up in a fore-knuckle punch, then continue the movement horizontally slashing across the corner of uke's eye.



5

顔面をとらえたその手を、受けの右腕の下に回し込む。

After striking uke's face, slip your right hand around under uke's right arm.

■ 徒手 対 徒手



6

左足を受けの後ろに踏み込み、つかんだ右手を受けにかぶせるように回す。

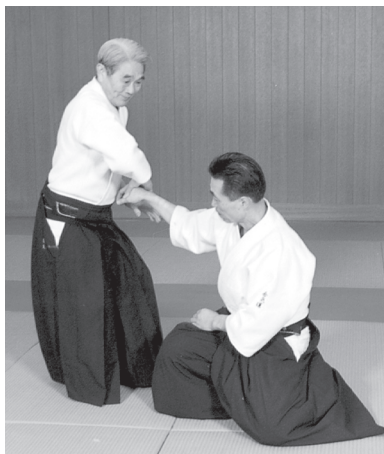
Step behind uke with your left foot and, maintaining your grip, bring uke's right hand around over his head.



7

右の手の平をひろげ、親指を付けたまま、肩に付ける。

Open your right palm and, keeping the base of your thumb against uke's wrist, bring it up to your shoulder.



10

再度左足を右足にもどす。

Draw your left foot back to your right foot again.



11

再度左足を受けの後ろに踏み出し、左手を受けの右肘に添えて、右後ろに回る。

Once again step behind uke with your left foot, bring your left hand to his elbow, and turn around to the right rear.

横面打ち二教
Yokomenuchi nikyo



8

受けの右手首を左の肩に付ける。

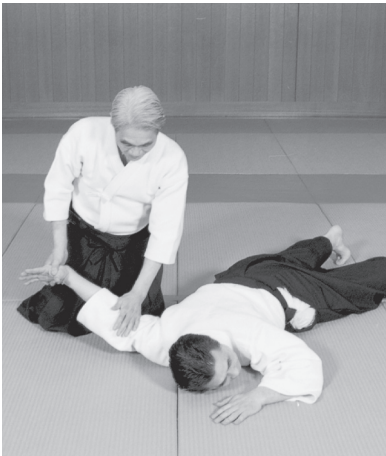
Bring uke's right wrist against your left shoulder.



9

左足を左に踏み込み、手首をひねる。

Step to the left with your left foot and lock uke's wrist.



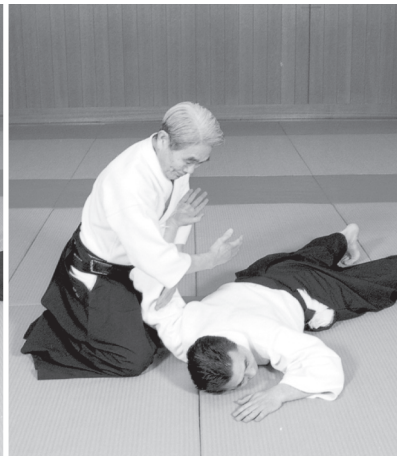
12



13

左手を受けの肘の内側に当てる。

Bring your left hand against the inside of uke's elbow.



14

体を右に回して腕を締める。

Turn your body to the right as you pin uke's arm.



1



2

横面を打ち込む受けに対し、左前足を後ろの右足までもどして開きながら、剣は、受けの左側面より、鎧で大きく左肩まで受け流し、八双の構えになる。

As uke comes to cut diagonally, open by drawing your left foot back on line with your right foot, at the same time moving your sword from uke's left side across to your left shoulder with the side of your blade so that his sword flows past you. This movement should bring your sword to a position near your left shoulder.

3

受けは自分の正面が空いてしまうので、剣を左にもどそうとする。

Sensing that his own front is open, uke begins to shift his sword back to his left to cover himself.



7

左足を右足にもどし、剣を左側面から棟で巻きあげる。

Bring your left foot back to your right foot and wrap upward with the back edge of your sword from the left side.



8

左足を左に踏み出す。

Step to the left with your left foot.



9

振りあげた受けの左手をとらえる。

Cut to uke's upraised left hand.



4

再度振りかぶる受けに対し、左足を左に踏み出し、受けの左脇をとらえる。

As uke raises his sword again, step to the left with your left foot and cut to his left side.



5

斬りおろす受けに対し、左に体を捌く。

As uke cuts downward, open your body to the left.



6

斬りおろした受けの右首をとらえ、切先をノド元まで付ける。

As uke completes his cut, cut to the right side of his neck, then bring your swordtip down to his throat.



10

左足を右足までもどし、正面に振りかぶる。

Bring your left foot back to your right foot and raise your sword straight up.



11

斬りおろす受けに対し、左に体を捌き、受けの右横面をとらえる。

As uke cuts downward, shift your body to the left and cut diagonally to uke's right side.



12

切先を受けのノド元に付けて終える。

Finish with your swordtip pointing at uke's throat.



1



2

③の動作のつくりに入っている。

Position your left hand on the jo as discussed earlier in preparation for the movement in the next step.



3

横面を打ち込む受けに対し、左前足を右後ろまでもどして左に開く。左手を左側面に回し、杖の後端で受け流す。

As uke cuts diagonally, draw your left foot back to your right foot and open to the left. Bring your left hand over to your left side and use the end of the jo to parry the attack so that it flows past.



7

斬りおろす受けに対し、左足を左に踏み出し、体を捌いて左より受けの右横面をとらえる。

As uke cuts downward, step to the left with your left foot, shift your body, and strike diagonally from the left to uke's right side.



8

左手を逆手に持ち替え、左足を手前に引く。

Change your left hand to a reverse grip and pull your left foot in front of you.



9

杖の先で受けの剣を左に払う。

Sweep uke's sword to the left with the end of the jo.



4

振りかぶる受けに対し、杖の左手を離し、杖を右手で伸ばす。

As uke raises his sword, let go with your left hand and use your right hand to extend the jo outward.



5

再度振りかぶる受けに対し、杖を時計回りに回し、受けの膝を打ち払う。

As uke raises his sword again, move the jo in a clockwise circle to strike across uke's knee.



6



10

振りかぶる受けに対して左足を前に踏み出し、受けの左腕をとらえる。

As uke raises his sword, step forward with your left foot and strike his left arm.



11

左足をもどし両足をそろえ、杖の先端を受けのノド口に付ける。

Bring your left foot back so that your two feet are together and bring the tip of the jo to uke's throat.



12

再度斬りおろす受けに対し、左に体を捌き、杖の後端で受けの横面をとらえて終える。

As uke cuts downward again, shift your body to the left and finish by striking to the side of uke's head with the rear end of the jo.

横面打ち小手返し

Yokomenuchi kotegaeshi

今までの横面打ちは側面に受け流しますが、今回は、相手の表側（前）に入って通り抜けます。この時、相手の正面に入る時には正面の当てが入り、抜ける瞬間にエンピが入ります。こうした当てを、合気道では流れの中にうまく溶け込ませていきます。ですから流れは大切です。

The various techniques against yokomenuchi demonstrated in the previous pages all involve making the opponent's attack flow past you to one side. In this one, however, you enter facing your opponent directly, then shift out of the way again. As you enter you strike to his face, and as you shift out of the way, you strike with your elbow. Aikido skillfully mixes such strikes into the flow of movement in this way. Therefore, developing good flow is important to your training.



横面に振りかぶる受けに対し、左足を前に踏み出し、左手を受けのノドに向けて、手刀で下からとらえる。

As uke cuts diagonally, step forward with your left foot and strike from below to uke's throat with a left knife-hand.



3

さらに続いてエンピでアゴをとらえる。

Continue with an elbow strike to uke's chin.



4

踏み出した左足を軸に右後ろに回転し、右肘のエンピで受けの水月をとらえる。

Pivot on your left foot around to the right rear and strike to uke's solar plexus with your right elbow.

■ 徒手 対 徒手



5

エンビを当てた右腕の上に、斬りおろした受けの右手が
おいてくる。

As uke completes his downward cut, his right arm
comes over your right arm.



6

左足を軸に体をひねり、右腕に乗った受けの右腕を、左
手を逆手にしてつかむ。

Pivoting on your right foot, twist your body to the right
as you bring your left hand around to grab his right
wrist in a reverse grip.



9

右足を軸にさらに回り込み、受けの右手をひねる。

Still pivoting on your right foot, continue turning and
turning uke's right hand over.



10

受けの頭上を通り、回す。

Draw uke's arm around over his head to turn him
over.

横面打ち小手返し
Yokomenuchi kotegaeshi



7

右足を右に踏み出す。

Step to the right with your right foot.



8

踏み出した右足を軸に、左後ろに回る。

Pivot on your right foot around to the left rear.



11

右腕を締めて終える。

Finish by pinning uke's right arm.



西尾 昭二

にしお しょうじ

(1927 — 2005)

青森県出身。合気会 8 段。1951 年末、合気道本部道場に入門。1955 年頃より指導を始める。柔道、空手、居合道、杖道等の経験も豊富で、それ等の要素を自らの合気道に取り入れている。北欧諸国やアメリカ、フランス、ドイツにおいて頻繁に指導を行なう。東京をはじめ神奈川、埼玉、千葉、長野、滋賀、愛媛、広島の名県および御殿場、北陸方面で指導。

Shoji Nishio

(1927 — 2005)

Born in Aomori Prefecture. Aikikai 8th dan. Enrolled at Aikikai Hombu Dojo in 1951. Began to instruct around 1955. Broad experience in judo, karate, iaido, jojutsu and other arts and has incorporated elements from these into his aikido.

Has taught in northern Europe, America, France, Germany and other countries. Based in Tokyo, he oversees branch dojos in many different parts of Japan.

Aikido

Yurusu Budo

入身一足の理合
The Irimi-Issoku Principle



Shoji Nishio (1927-2005)

Born December 5, 1927 in Aoyama Prefecture, Aikikai 8th dan. Enrolled at Aikikai Hombu Dojo in 1951. Began to instruct around 1955. Broad experience in judo, karate, iaido, jojutsu and other arts from which he incorporated elements into his aikido.

Taught extensively in northern Europe, the USA, France, Germany and other countries. His organization continues today with many branch dojos operating in Japan and abroad.

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